TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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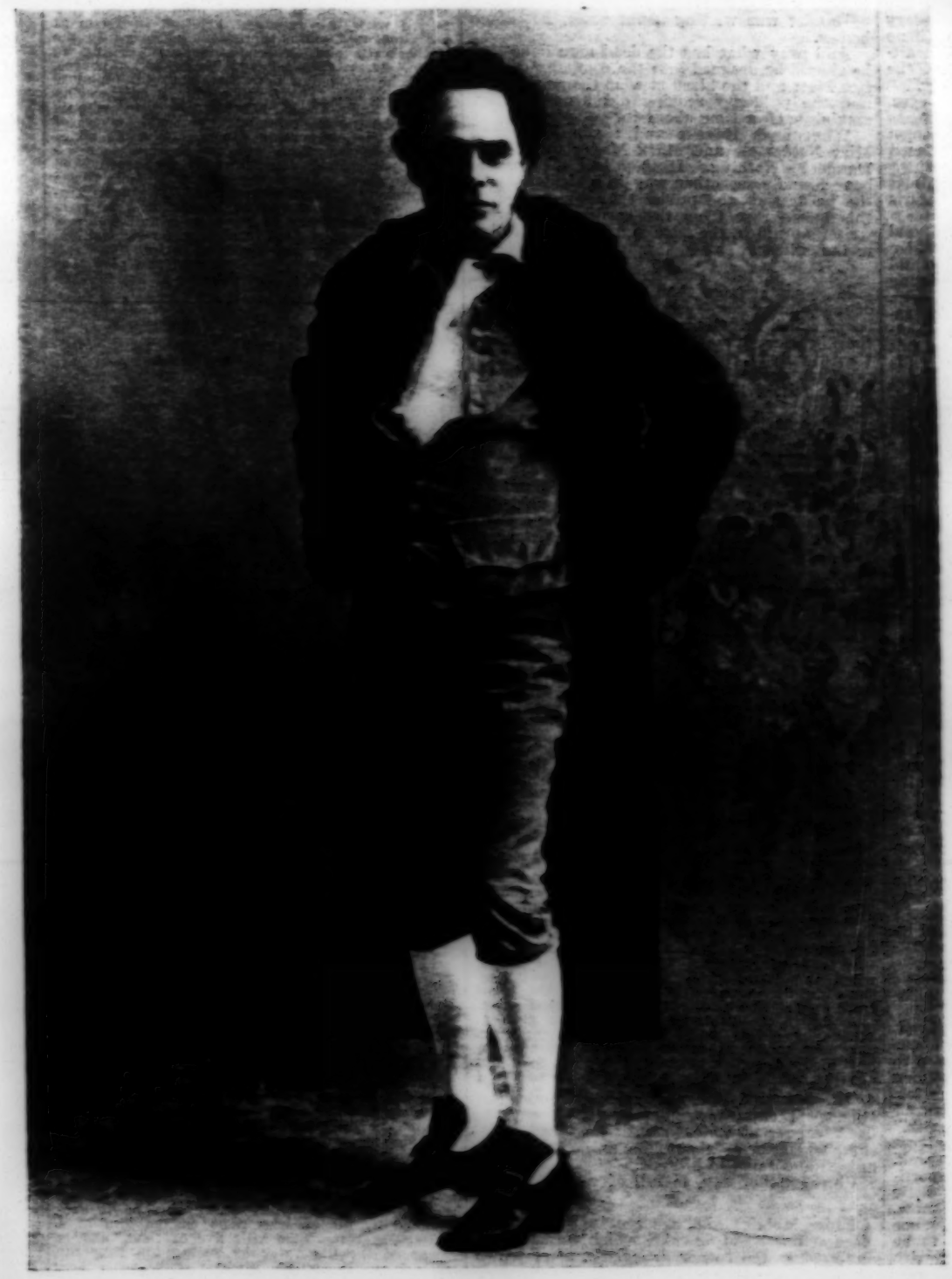

STUART ROBSON.

THE MATINEE GIRL

There comes a time in every woman's life when she wishes that social conventions permitted her to utter a few of the blankety-blank-blank remarks that mere men are allowed to sprinkle so plenteously through their conversation, especially in strong society plays.

One of these times is when the curtain has gone down on a play, and it becomes necessary to put on a hat with one's gloves on, with no mirror, with seven or eight people either waiting to get by or climbing over one, and the band playing the "Star Spangled Banner."

But a woman can only swear with her eyes, and when she's horribly profane the tears come through. And men wonder why women weep! But women never wonder why men swear. For why? They know.

The Matinee Girl knows that there are times when one feels like that. One of the times is the hat readjustment act.

Another time—and this is a keen and poignant moment—is when you've ridden about town in eight cars on a rainy day and paid your fare each time without discovering that you could have transferred the entire trip.

Another time—and this is also a soul chastener—is when you have a beautiful two-foot-wide bunch of violets sent you and you put them in the ice box and plan a round of calls on every one you know, wearing the blossoms. You go out, and at about the last call you suddenly realize that you have left the violets home still in the refrigerator. And when you get home you find the cook has put them in the soup. Would'nt that distress you?

There must be some purification in the camera, if one is to judge by the exposition of Sapho photographs at Mr. Joseph Byron's matinee of stage views at the Criterion.

Here the various scenes were presented in succession, while Maude Banks, in that wonderfully pure voice of hers, read a brief synopsis of each.

We were an intensely respectable audience, and to all of us who listened it all seemed very sad and very tragic, and carried its lesson to women as well as to men with a directness that was not to be mistaken.

I think Miss Nethersole must put some quality—if we can call it a quality—into her portrayal of the role that makes it so frightfully objectionable.

Of course I am talking from hearsay, for I haven't seen the play—(can't get seats!)—but every one is roasting it now, for it is the correct thing to do.

Even the little manicure artist I know, who is a keen critic, said: "Well, I read the book, and that ought to have been enough; but I couldn't believe they would put such a thing on the stage, so I went up in the gallery at a matinee—and it's quite awful!"

But I insist that it must be the Nethersolic infusion that makes the Daudet masterpiece turn out to be such a disreputable thing.

I know a woman—a little light in the head, but well meaning—who once designed a house dress, one of those things that are supposed to be worn only in the boudoir, but which women like to receive folks in and then apologise for.

She told me about the gown like this: "I got a lot of beautiful Frenchy-looking silk," she said, "a black ground with great roses sprawled over it, crimson shading to pink. And I am going to have a short skirt—petticoat length, well over the ankles, and a little matinee coat made with a yoke, you know. Then I'm going to have a black lace flounce with knots of rose-colored satin ribbon every now and then, and a black lace collar with long lace sash ends. Then I'll wear it with black stockings and high-heeled scarlet slippers. Just to wear in my room, you know."

"Rather a Carmen effect," I suggested. "Spanish tamborina—hot tamale—chile-con-carne, and all that?"

"Not at all," she said: "it's going to be the Frenchiest thing that ever happened. Wait until you see it."

I waited, and the next time I called on her she had it on, of course—but I didn't recognize it. I made a terrible break. "Having a cake-walk?" I asked carelessly.

"N-n-n-n-o," she replied. "Why do you awsk?"

"I thought you were in costume."

"No—this is that gown I told you about. How do you like it?" I saw that she was disappointed in it.

"It's very stunning," I hazarded, for I knew that it is always safe to say this, no matter what kind of a nightmare a woman has on.

"But do you think it's French?" she persisted.

"Just a little bit more—on the Neapolitan," I said. "I saw a curtain like it once in a theatre, called 'Sunset on the Bay of Naples.'"

"Well, you see," she said, "my ideas were all right and the material was all right; but the seamstress was a colored woman from Thompson Street, and—er—well, you see—she put herself in the gown—it's my idea, but it's animated by her feeling and personality. What on earth will I do with it?"

"Send it to some asylum for the blind and forget it," I advised. Which she did.

In the Sapho excitement it is most amusing, although pitiful, to hear Alphonse Daudet's great prose poem coming in for the abuse that is heaped upon it by little men with little minds trying to sell their little papers off in different parts of the country.

Take this wonderful story, beautiful even in its translation, as a deftly written musical composition through which, like the knell of doom, from the very opening chapters, sound the dull chords presaging the storm—the tempest, the ruin—the awful ending when the man stands looking off into a horizon perfectly blank to him.

"The wages of sin is death." In this case a death more horrible than the dissolution of the soul from the body, for the body is doomed to live on with a dead soul. Over the sky, where the ship has passed that has borne Sapho from him, he can see the ghosts of his boyhood, his ambitious youth, the pure love that he has lost—everything that was best and worst—gone!

And the woman. Was there ever any more pathetic theme than her strivings to appear young and decent in the eyes of her lover? As she spread the wild flowers over the foulness of the stable in the French inn, so she strove to hide the degradation of her life from him.

Daudet was writing about souls, not about bodies.

And pray what has the dead man done that he should be dragged into the company of Justice Mott and the hired men of the newspapers and the publicity seeking old hens that are making such a time about it?

What have Revelle and Clyde Fitch and Miss Nethersole and Mark Mayer to do with Daudet? Nothing. If they had they would have found some other way in which to reach the pockets of the public than by trampling this queen rose from the garden of a great writer's brain in the mire of a sensational play to the gallery.

It seems strange that although the papers of the country have teemed with attacks on the book, which has been taken off the shelves of the libraries in many of the one-night stands (awful fate!), that so few voices have been raised in defense of the author's palpable object and its evident perversion by the present culprits.

The American public is as sore on Daudet just now as it was on Dewey a few months ago, when he began to play house in Washington, after a somewhat trying season in Manila.

Daudet, it is true, has not lived to sound the depths to which a great nation may sink, and how easy it is to make us yell with the crowd! We really are much worse than McFinnegan. You know McFinnegan?

"When you were out you were out,
And when you were in, you were in agin,
What ever ye were talkin' about,
Begob, an' yer right," says McFinnegan.

A very fresh man on the Chicago *Inter-Ocean* writes me in this wise:

Esteemed Contemporary: No matter what the curve of your nose or the date of your pet strawberry mark, you're a good fellow. Would there were more of your kind! Many a time, on and off the Rialto, I've imagined you at Papanti's dancing and Hexamer's Riding or Swimming Academy, myself an unconscious admirer when neither of us was twenty-one. Of you skipping rope and trundling a hoopie on Washington Square, while I was playing fox-and-geese and duck-on-a-rock in the days before they removed the fine old iron fence, drove Fifth Avenue through Little France into darkest Africa and set up the Arch. Ever so often the vernacular of my school days breaks out in your stuff, and it warms the cockles of my banished heart. Oh for the days when the stages bowled up from the Battery on Broadway; when the bobtail, coach, turn-table cars ran on Sixth Avenue to Canal; when the Winter not only brought but kept snow on the Avenue (at least) and the triple team sleigh, chuck full of straw and good cheer, had not been displaced by cable or trolley! When—but—dear me!—I shall be figuring you out as a grand'am, to Methuselah, our old-time next door neighbor next, if I don't quit. But anyway, as Bobby says, you're a good fellow!

This poor old thing is evidently in the last stages. I can fancy him standing on some bleak corner of Chicago with the wind whistling whiskerwise about him as he counts his fingers and talks to himself.

Chicago, they say, is full of them.

From Mobile, Ala., we are in receipt of a piece of fine wedding cake, which we have had analyzed at the corner druggist's, after which we placed it among our relics.

With it came a notice of the marriage of Mr. Cam M. Bailey and Miss Lillian Rose Nau, both of the Peters Comedy company. I notice that "the members of the company and a few intimate friends of the happy couple were present, including Mr. William B. Waddle, the groom's friend from boyhood."

Many congratulations on the marriage, and above all on the presence of Willie Waddle.

(Subscribers will please pack all pies, cake and perishable goods sent from Southern cities in dampened cotton and paraffine paper, as we have badly disfigured our smile on the cake, finally deciding to dream on it.)

A Matinee Boy that I know has a little book that he began to keep several years ago, when he got the play-writing bee in his bonnet.

He brought it in to show it to me the other afternoon, and noticing that he had the outlines of several strong plots that were practically going to waste, I obtained his permission to publish them.

The book is an ordinary pass book, such as the corner grocers use, but he had it labeled "Play Book," and carefully lined in red ink he has his casts, his own name written opposite the star part in each instance.

The first play is An Original Belle—five-act drama. Then follows the cast, and then the "plot." "Time, during the rebellion (1861-1864). Miss Marian Vosburgh, one of the leading society girls of the day. She has great numbers of admirers, foremost among them Mr. Merwyn. He has a mother devoted to the South, and she has made him swear that he would never take up arms against the South. He proposes to Miss Vosburgh. She indignantly refuses to have anything to do with a man who is a traitor to his flag, she not knowing the circumstances."

The Play runs along:

"Scenes of the terrible draft riots that occurred in New York at that time. Merwyn showing himself to be a hero. The motto, 'A bad beginning makes a good ending.' Miss Vosburgh marries him."

Second play, Conquered at Last—three-act drama.

"The play takes place at the present time. It shows how two people can become attached to one another. Thomas Katz, a young musician, and Jack Patten, a young artist, are great chums. Young Patten finds out that both he and his friend are in love with the same girl, a young actress. Out of the great love for his friend he gives the girl up and assists his friend as much as he can. This actress sings at the Opera House. Mr. Hilton, one of the directors of the house, makes an arrangement with the actress' father that she shall marry him. This Hilton is a bad man. He has her father under his thumb. The third act is very strong." THE MATINEE GIRL.

JAPANESE PLAYERS APPEAR.

A good sized audience of frankly curious New Yorkers gathered at the Berkeley Lyceum last Thursday night to witness the first performance in this city by Otjiro Kawakami and Sada Yacco, two noted Japanese players, and their supporting company from the Kawakami Theatre, Tokio. The auditors were commendably courteous toward the visiting players, and seemed anxious to regard the performance as nearly as might be with Oriental eyes. This, naturally, was not always possible. Some of the tragic episodes were extremely funny, from an American viewpoint, and the emotions were not always easy to follow; but every one present must have felt the earnestness of the players in their endeavors to reach their own ideals, and must also have realized that what they beheld was artistic.

Otjiro Kawakami, who heads the company, is a man of wealth, reputation, and the highest artistic standing in his own land. He was connected with the Japanese legation in Paris at one time, and while there studied carefully the methods of the French stage. Returning to Tokio, he established the Kawakami Theatre, where he started a new movement in Japanese theatrical art. The leading woman of the company is Sada Yacco, Kawakami's wife, who is said to be the most famous emotional actress of Japan. The supporting company is made up of students of Kawakami's home theatre.

The performance on Thursday night consisted of three short plays that represented three forms of Japanese dramatic literature. The first, Zingoro. An Earnest Statue Maker, was a paraphrase of the story of Pygmalion and Galatea. The theme was treated in a light, poetic fashion, with touches now and again of satire. The acting was most comprehensible and the play was thoroughly enjoyed. The dancing of Sada Yacco was graceful, and the poetic meaning of her movements was celar to every one.

The second play, The Royalist, Kojima Takanori, illustrated an important event in Japanese history. The story was told chiefly in pantomime, with much rapid movement, and remarkable accuracy of detail. Kojima Takanori endeavors against tremendous odds to save the Emperor from being sent into exile. His attempt is frustrated, but he manages to write a message of encouragement to the Mikado on the trunk of a tree. While doing this he is surrounded by his enemies, who engage him in a passage at arms. He kills five of them and is rewarded for his valor by seeing his Emperor smile approvingly upon him.

Kawakami, as Takanori, gave a very vivid portrayal of a valiant and noble-hearted soldier. His facial expression was impressive, and his gestures were graceful in the extreme. In the sword combat—which was perhaps the most spirited fight ever seen on a New York stage—Kawakami displayed remarkable muscular strength and agility, and the realism of the scene was little short of marvelous.

The accuracy of detail in the accessories was noticed when, in preparing to write the message on the tree-trunk, Kawakami removed several layers of different colored paper bark from the "property tree." The costumes and arms were apparently of the finest quality, and the two scenes shown were suitable, though by no means elaborate.

The Geisha and the Knight, the last play of the evening, was of a romantic character not unlike the modern Italian operas of the Cavalleria Rusticana type in feeling. In this the entire company appeared, and, to use an Americanism, "made good." The two scenes shown were attractive, and the careful work of the minor characters in supplying an ever-changing background for the principal action was particularly striking. As Kacsuragi, the Geisha, Sada Yacco displayed the most vigorous qualities of her art. She succeeded, as did Kawakami, in holding the intense interest of the audience through the emotional scenes, and led her hearers, purely by her expression and byplay, up to the tragic climax of the play.

Taking into account the disadvantages under which the players appeared, their success must be rated remarkable. Speaking a tongue unknown to their hearers, shadowed by traditions that cannot be understood by Occidentals, and schooled by lifelong habit to evidence all emotions in a manner altogether different from ours, they still succeeded in conveying to the audience the meaning of their art. The performance as an entertainment was enjoyable, and as an exhibition of contemporaneous dramatic art in Japan it offered abundant food for intensely interesting investigation. The season at the Berkeley Lyceum will last for two weeks, and the company will then proceed to Paris for a long season during the Exposition.

STUART ROBSON.

Stuart Robson is pictured on the first page of this issue of THE MIRROR as Oliver Goldsmith in Augustus Thomas' new comedy of that name. His present tour in Oliver Goldsmith has proven one of the most successful, artistically as well as pecuniarily, in the career of this excellent comedian, whose impersonation of the eccentric Goldsmith has taken rank among the most notable character studies of the period. Wherever Mr. Robson has appeared in his latest success he has met warmest praise and heartiest congratulation. On March 19, New York will see Oliver Goldsmith at the Fifth Avenue Theatre.

A GREAT CHIME IN BUFFALO.

At the Pan-American Exposition in Buffalo in 1901 will be heard what is said to be the largest and finest set of church bells in this country, costing about $25,000. These chimes were cast in France in 1866, exhibited at the Paris Exposition in 1867, and reached Buffalo in 1868, to be hung in St. Joseph's Cathedral, where, since 1875, they have been mute. There are forty-three bells, ranging in weight from 25 to 5,068 pounds.

PLAYING FOR CAMPAIGN PURPOSES.

Joseph Muller's The Girl from Chili (Western) played at Atchison, Kan., on Feb. 20, under unique auspices. John Seaton, the local manager, is running for office. He engaged the company on a guarantee and then gave the performance free to all comers, with political speeches between the acts. Mr. Muller believes that his company is the first on record to assist thus in booming a political candidate.

CANADIAN THEATRES BURNED.

As reported in last week's issue of THE MIRROR, the Theatre Français, Montreal, was utterly destroyed by fire early on the morning of Feb. 21. The origin of the fire is not known. The estimated loss is $150,000, on which the insurance amounted to $40,000. Manager W. E. Phillips, who last season refitted the theatre entirely, is a heavy loser, and the members of his stock company had many of their costumes burned. The Theatre Français was owned by Daniel Ford. It was erected in 1882 as a skating rink. In 1890 it was altered into a theatre and called the Lyceum. W. W. Moore managed the house until 1893, when it was leased by the French Opera Company, who renamed the house the Theatre Français, and remained in control until 1896. Manager W. E. Phillips then assumed the lease and organized a stock company, that has appeared with success up to the present time.

The Grand Opera House, London, Can., was destroyed by fire Feb. 23. The origin of the fire is unknown. Local Manager A. E. Roote

THE MINER MAUSOLEUM, GREENWOOD.

(*From a Photograph taken for* THE MIRROR.)

CUES.

The Sire Brothers propose to open a ballet school at the New York Theatre, with Carl Marwig as chief instructor.

The Grand Theatre, Islington, London, England, was burned for the third time on Feb. 28.

Plans were filed last week for improvements soon to be undertaken at the Grand Opera House. Four thousand dollars will be expended upon innovations, and iron stairways will replace the wooden ones now leading to the gallery.

Through courtesy of Al. W. Martin, Manager Henry Rosenberg, of the Metropolis Theatre, invited the children of the Hebrew Orphan Asylum to see the performance of Uncle Tom's Cabin last Thursday afternoon.

Hubert Labadie and Mary Van Tromp were entertained at Tuscumbia, Ala., by Mrs. Kellar, mother of Helen Kellar.

The Lyman Twins are at work upon an original three-act farce, to be produced in 1902. The name will be made known soon.

The funeral of the late B. S. Spooner occurred from the home of Mrs. Elizabeth Payton, Centerville, Ia., on Feb. 25. Senter Payton's entire company attended. The ceremonies were directed by the Masons, Knights of Pythias and Elks.

IN OTHER CITIES.

SAN FRANCISCO.

The Bostonians closed their engagement at the Columbia with a week of repertoire. The Serenade was given Feb. 19, 22, and 23, The Viceroy 20, Robin Hood 21 and 24. Denman Thompson in The Old Homestead 26.

Who Is Who occupied the boards at the California 18-24. Pusey and St. John are clever comedians, and they drew good houses. Maggie Moore and co. 25-3. The old California favorite comes to us with laurels won in Australia, and H. R. Roberts stars with her. The Silence of Dean Maitland and Mrs. Quinn's Twins are the plays billed.

The Prodigal Father did good business at the Alcazar 19-25. Ernest Hastings, Jeffrey Williams, George Webster, May Blayney, and Laura Crew were conspicuous in their respective roles. The New South 26.

The Idol's Eye is still the public idol at the Tivoli. It will run as long as it continues to draw. Fifty nights and no signs of abatement of the demand for seats. Ferris Hartman and Alf C. Wheelan are a host in themselves.

Aladdin, Jr., is enjoying a fine run at Morosco's Grand. Early in April the co. originally known as the Southwell co., will take its leave of San Francisco. The engagement will have lasted just a year. There will be two months of revivals at Morosco's theatre in Los Angeles, after which the co. will disband and the principals return East. The Girl from Paris will be put on when the run of Aladdin, Jr., closes.

The Jeffries-Sharkey pictures drew large crowds to the Alhambra. They go out on tour 26.

FRED. S. MYRTLE.

MILWAUKEE.

Mr. and Mrs. Kendal appeared at the Davidson Feb. 22-24 in The Elder Miss Blossom. The distinguished English artists received a most cordial welcome. Quo Vadis followed 25 to a big house, and has been pronounced by press and public as one of the finest productions ever seen in Milwaukee. It is superb from a scenic point of view, and was magnificently interpreted by a splendid co. containing Joseph Haworth, Arthur Forrest, Edmund D. Lyons, William F. Clifton, Richard Buhler, Horace Lewis, Alice Fisher, Maude Fealy, Elmer Grandin, and Roselle Knott. Little Aulus was played by Master Teddy, his acting being a feature of the production. The attendance has been enormous, and the enthusiasm of the spectators exceeded all bounds. Sporting Life 4-7.

Incog. as played by the Thanhouser co., has been arousing laughter at the Academy, where the comedy began a week's run 26 to a full house. R. C. Chamberlin as General Stanhope scored a pronounced hit, and Eugene Moore as Tom, John M. Sainpolis as Dick, and Edgar Baume as Harry, played with great spirit. Eva Taylor appeared to decided advantage as Kate. Julia Blanc was ridiculously funny as Mrs. Winter, and Frances Whitehouse did a clever piece of work as Molly Somers. William Yerance as Dr. Hartmann, and Samuel Lewis as Matt offered very clever sketches, and Donald Bowles and Mary Emerson made the most of thankless roles. Frederick Paulding's stage-management was up to the usual high standard, and the piece is going admirably. The Lady of Lyons 5-11.

At the Alhambra the Rays in A Hot Old Time drew an immense audience 25, and supplied a fund of amusement in their musical comedy. Though the farce has been seen here before, it has been considerably altered and freshened. Johnny Ray received his old time welcome, and together with Emma Ray kept things going at a lively rate, assisted by a clever co., including Harry Dull, Frank Lalor, J. Bernard Dyllyn, Harry Hayes, Martin Healy, Querita Vincent, Emma Francis, and Vernie Ross. Corinne in The Little Host 4-10.

The Telephone Girl has scored a big hit at the Bijou, where a large audience assembled 25, and laughed and applauded one of the funniest and most novel entertainments seen here in a long time. A whirl of frivolity and song is maintained throughout, and good illustrations are given by Dave Lewis, Charles Dow Clark, C. Harry Kittredge, Collin Varrey, Charles Burrows, James F. MacDonald, Jessie Merrikes, Louise Lewis, Marion Daniels, and Nellie Douglass. Joseph Murphy 4-10.

The Pabst was filled 25 when the stock co. presented Papa Nitsche with marked success. The Legacy will be produced 28, and Liebelei 4. A musical event of importance will occur at the Pabst 5, when Petschnikoff, Hambourg, Elsa Ruegger, and Lachaume will appear.

Francis Ring, who plays the part of Edith Varney in Secret Service, was unable to appear through illness 22, and Meta Brittain, who is resting here, undertook the role at a few hours' notice, and gave an admirable performance. CLAUDE L. N. NORRIE.

JERSEY CITY.

The Triple Alliance—Servais Le Roy, Imro Fox, and Fred Powell—appeared at the Academy of Music Feb. 26-3 to fair business. The performance is unique and well presented. The three magic men appear in distinct styles and are clever. The balance of the bill is made up of a shadowgraph act by Signor Marini; Dora De Vere, an excellent baritone singer; Lelliott, Busch and Lelliott, musical team, and Zazell and Vernon, comic bar performers. A Day and a Night in New York 5-10. A Wise Guy 12-17.

In Old Kentucky came back to us for the 'steenth time 26, opening at the Bijou Theatre to crowded houses. The co. comprises in the main the same capable people playing their respective parts for several seasons. Laura Burt, Charles French, Lillian Mortimer, Frank Dayton, H. B. Bradley, G. R. Caine, Pierce Kingsley, Robert Bibbs, James Roberts, James Powell, Harry Swinton, and Charlotte Wingett were cordially greeted. The King of the Opium Ring 5-10. A Lion's Heart 12-17.

J. Leslie Gossen has been coaching an amateur club in Rob Roy, which was presented here 27.

Business 19-24: Academy, fair; Bijou, big; Bon Ton, large.

The Elks held a social session 26, and among the people on the list of offerings were feats of magic by Imro Fox, Servais Le Roy, and Fred Powell, the Pickaninny band from In Old Kentucky, and Thomas Baker, singer. The annual benefit has been arranged for at the Academy of Music in April, when the minstrels will be presented.

Members of In Old Kentucky co. are all more or less suffering from sickness. Business-Manager A. E. Morgan was battling with the grip when the co. opened here 26. Three members of the pickaninny band are in bed, and a few more are afflicted with tonsilitis.

Harry Hogan, treasurer of the Bijou Theatre, is on the sick list.

Jersey City Lodge of Elks, No. 211, attended the Academy of Music 1 as a compliment to Brother Imro Fox and to Resident Manager George W. Sammis.

Charles Dittmar, manager of Florence Bindley, of this city, will sail for England April 1.

WALTER C. SMITH.

INDIANAPOLIS.

Alabama was well given by the stock co. at the Grand week of Feb. 26-3. Herschall Mayell and Pierce Cook, of the Pike Stock co., of Cincinnati, were especially engaged, and each was successful in creating a good impression. The regular co. acquitted themselves well. Lucille La Verne filled the leading role to perfection. Lavinia Shannon, after a week's absence, was cordially greeted, and her Carey Preston was delightful. Violet Rand and Monte Donico made the most of their opportunities. Carleton Macy gave an excellent interpretation of the character of Colonel Moberly, and Herman Sheldon's Squire Tucker was a clever character study. Monday night was Mr. Sheldon's souvenir night. He was warmly received. Louis Talbot, who heretofore has been given small parts, was cast as Colonel Preston and scored a distinct hit. William Webb was well received as the old slave. Thomas Reynolds was good as Armstrong, and Wright Kramer was strong as Raymond Page. The stage was most attractively set.

Because She Loved Him So was given at English's 26, 27. The attendance was deplorably small. The Girl in the Barracks 1. Alice Nielsen Opera co. 2, 3.

Rose Melville, in Sis Hopkins, crowded the Park at each performance 22-24. Both play and co. created favorable impressions. A Hot Old Time 5-7.

The twentieth annual Elks' Minstrels will be given at English's 9, 10.

John H. Tull, stage-manager at English's, created such a good impression with Sir Henry Irving on the recent visit of the English actor, that he has been offered a permanent position in Mr. Irving's co. Mr. Tull is as yet undecided whether to accept or not.

ALLEN E. WOODALL.

MINNEAPOLIS.

At the Metropolitan Theatre The Sign of the Cross opened for a week Feb. 26 to a large audience. A Bachelor's Honeymoon 4.

McFadden's Row of Flats was given at the Bijou Opera House 25 to two packed houses and scored the usual emphatic hit. Bobbie Ralston and W. A. Robinson, as George and Alex respectively, were irresistibly funny. Kittie Nelson danced very gracefully. Henry Watson caught on as the Tramp, and Thomas and Quinn won favor in their specialty. The motion pictures of the Passion Play, which were exhibited at the Lyceum Theatre some time ago, returned to the Metropolitan 25 for one night.

The Fram Dramatic co., of this city, gave Pan Hjemveien, Ibsen's Peer Synt, and I Riffelsen, at Dania Hall 25 to an audience made up largely of Norwegians.

The School for Scandal was presented by the University Dramatic Club at the Lyceum Theatre 28, before a large and appreciative audience. The production was under the direction of Clayton D. Gilbert, of the Johnson Dramatic School, of this city. The work of the cast was creditable.

Clarence Eddy gave a recital at Plymouth Church 2, before a large audience. Emma Nevada appeared in concert at the Lyceum Theatre 3, under the auspices of the Institute of Arts and Letters, before a large and brilliant house. Madame Gadski, David Bispham, and Walter Damrosch 31.

The annual ball of the Theatrical Stage Employes' Union was given at Turner Hall 27.

F. C. CAMPBELL.

NEW ORLEANS.

We are now in the height of the Carnival season, and one hundred thousand strangers are here. Balmy Summer weather prevails, and the numerous mystic organizations are enabled to display their gorgeous street-pageants to the best advantage. Nereus, Momus, Proteus, and Comus have vied with one another in the bewildering sumptuousness of their respective parades and the brilliant masked balls given at night have made Mardi Gras week one of continuous revelry. The theatres are coming in for their share of patronage, and the several fine attractions here are drawing crowded houses.

At the Grand Opera House the Baldwin-Melville Stock co. presented Michael Strogoff Feb. 25-3 in an acceptable manner. Rosedale 4-10.

Viola Allen, in The Christian, was at the Tulane 25-4, and met with favor. Jefferson Comedy co., in Rip Van Winkle, 4-10.

The Musketeers, with James O'Neill as the central figure, appeared at the Crescent 25-4. Why Smith Left Home 4-10.

At the French Opera House we have had excellent performances of Martha, Rigoletto, and Salammbo. Miss Helyett 25, and Lohengrin 2 for the first time this season. The grand opera season will close here about 5, and the co. goes hence to Chicago, appearing there for a fortnight. Montreal and other cities in Canada will be visited, and a repetition of last year's success is assured.

Paderewski's recitals at the Crescent 26, 27 were well attended.

J. MARSHALL QUINTERO.

NEWARK.

The White Slave is renewing its original success at the Empire Feb. 26-3. The co. is capable and evenly balanced. Dodge's Trip to New York 5-10.

Phroso is the bill at the Newark. The Rogers Brothers in Wall Street 5-10.

The New Century offered Across the Pacific 26-3. The play is sensational. Howard Hall makes a good hero. Everett King deserves special mention, and the rest of the co. is competent. Williams and Walker 5-10.

At the Columbia the stock co. has been enthusiastically received in Little Lord Fauntleroy 26-3. Nellie Preble played the title-role charmingly. H. Coulter Brinker was seen in a new line of work as the crusty Earl. Robert Neil was excellent as Havisham. Una Abell did well with the sympathetic part of Dearest. The other members of the cast did the little they had to do capably. In Sight of St. Paul's 5-10.

Virginia Jackson was unable to appear with the stock co. 26-3 because of a severe cold. Her part was taken by Miss May.

Manager Neu gave a dinner to the members of the Why Smith Left Home co. after the matinee 24.

Anna Ward Clarke and Charles Deland have been specially engaged for In Sight of St. Paul's. Walter B. Woodall will make his first appearance with the stock co. 5.

C. Z. KENT.

MONTREAL.

Lewis Morrison opened at the Academy of Music Feb. 22 in Frederick the Great, and repeated The Master of Ceremonies 2. Mr. Morrison is a favorite here. The plays were well put on and he received capable support. Professor F. W. Norman's fairy extravaganza, Cinderella, was put on 26-28 to large business. Robert B. Mantell opened at Her Majesty's 26 to good business in The Dagger and the Cross. Mr. Mantell's performance of the jealous and unhappy Roubillac is one of the finest things he has done. He received several curtain calls at the end of the confession scene in the fourth act. The honors in this act were shared by Marie Booth Russell as Fancereau. A strong performance of the young English yeoman Clegg was given by W. J. Bowen, and the little comedy there is in the play was capitally done by Blanche Moulton and Frances Contano. The play is beautifully staged and costumed.

On account of the burning of the Theatre Francais, Manager W. E. Phillips secured the Monument National and his stock co. appeared there in Friends. They play there till 28. Plans after that are not definite. Great sympathy is felt with all concerned.

The Utopians are doing the usual good business at the Royal.

W. A. TREMAYNE.

ST. PAUL.

Arizona at the Metropolitan Opera House Feb. 25-3 to large houses. The play, admirably interpreted by a strong co., is especially interesting to Western audiences, who enter heart and soul into all its details with intense interest and thorough appreciation. The Henry Canby of Theodore Roberts was a strong portrayal. Edwin Holt as Colonel Bonham did full justice to the part. The Lieutenant Denton of Vincent Serrano was exceedingly well done. As Captain Hodgman George Nash gave a notably good performance. Lionel Barrymore was excellent as Sergeant Keller. Jane Taylor as Estrella Bonham made a favorable impression in a difficult part. Eleanor Robson contributed a delightful interpretation of the ingenue part, Bonita Canby. Mattie Earle was happily cast as Mrs. Canby. George O'Donnell, Adora Andrews, Edgar Selwyn, Stephen B. French, and others gave satisfaction. The Highwayman 4-7. A Bachelor's Honeymoon 8. Elks' Minstrels 9, 10. Sousa's Band 11.

At the Grand Opera House McFadden's Row of Flats co. did good business 18-24. Secret Service 25-3. The Telephone Girl 4-10.

Emma Nevada will be heard in concert at the People's Church March 1.

GEORGE H. COLGRAVE.

BUFFALO.

May Irwin, in Sister Mary, appeared at the Star Feb. 26-28 to excellent receipts. Miss Irwin simply bubbled over with fun, and her songs were a treat. Madelon Temple and Queenie Vassar also deserve mention. Sarah Cowell Le Moyne 1-3. Three Little Lambs 5-7. Jefferson De Angelis 8-10.

At Piney Ridge was the offering at the Lyceum 26-3, and the play and co. were most acceptable; big business. The Dairy Farm 5-10.

A benefit was tendered Manager Girard, of Girard's Theatre, at the Lyceum 25. A fair-sized audience attended.

The bill at the Empire 26-3 was Monte Cristo by the Robinson Stock co. Good business resulted. Uncle Tom's Cabin follows.

It is with deep regret that I learn of the death of Emmet Drew in New York Feb. 28. Mr. Drew had been my intimate friend for several years, and during all that time I never knew him to do one unkind or unmanly act. His heart was large, and he was ever ready to help the distressed in his profession so far as it lay within his means. By his death the world loses a noble man, and the profession a sincere friend.

RENNOLD WOLF.

DETROIT.

Jefferson De Angelis opened a week's engagement at the Detroit Feb. 26 to a large house in The Jolly Musketeer. But few changes have been made in the cast since last year, but they are for the better. Mr. De Angelis has become a great favorite in Detroit, and is sure of a hearty reception at all times. Mr. and Mrs. Kendal 5.

At Whitney's Just Before Dawn is doing good business 25-3. Human Hearts 4-10.

At the Lyceum Mathews and Bulger in By the Sad Sea Waves opened to a large house. These comedians are popular, and their skit, which might be called by any other name as well, seems to take. Shore Acres 4-10.

The St. Cecilia Society gave their first concert of the season at the Light Guard Armory 27, presenting Stabat Mater, to a good house.

The Detroit Comedy Club are rehearsing Bronson Howard's play, Saratoga, which they expect to present soon after Lent. In this play will be cast the brightest stars of the club, and a particularly interesting performance is promised. It is stated that Mr. Howard will come on and personally coach the final rehearsals.

FREDERICK KIMBALL.

KANSAS CITY.

Francis Wilson appeared at the Coates Opera House Feb. 26-3 in Cyrano de Bergerac and Erminie. Because She Loved Him So 4-6.

The Grand Opera House bill 25-3 was The City of New York. Walter Fessler plays the villain well. Annie Ward Tiffany was delightful, and the rest of the co. was fair. Fair business. Sowing the Wind 3-9.

Cumberland '61 was presented by the Woodward Stock co. at the Auditorium 25-3. Wright Huntington, in the leading role, was well received, and Jane Kennark took advantage of the dramatic opportunities offered her, and won hearty applause. Emma Dunn, as Pink, was pleasing, and George Farren played the villain effectively. In a character part Charles Lothian did well, and Winona Bridges, as the negro Auntie, was true to life. Business large. The Lottery of Love 3-9.

FRANK B. WILCOX.

CLEVELAND.

On account of the serious illness of Julia Arthur the Euclid Avenue Opera House was dark Feb. 26-28. Miss Arthur was able to appear 1 in More than Queen. Mrs. Leslie Carter 5-10.

Superba held forth at the Lyceum Theatre 26-3 and was favored with big audiences. Fred T. Herbert and his performing dogs are features. Isham's Octoroons 5-10.

At the Cleveland Theatre The Heart of Chicago was the attraction 26-3. Through the Breakers 5-10.

Mrs. Baker and her two little daughters, the Baker Sisters, have joined an opera co. organized here for one-night stands throughout Ohio and adjoining States.

WILLIAM CRASTON.

PROVIDENCE.

After an absence of several years Daniel Sully returned to this city Feb. 26-28 and presented The Parish Priest to good sized audiences at the Providence Opera House. It is by far the best play Mr. Sully ever had, and the role of Rev. John Whalen gave him splendid opportunity to display his talents. Mildred Lawrence, Joseph L. Tracy, Marion L. Shirley, Jane Courthope, Fred Eckhart, H. R. Zahmer, George D. Davis, and True S. James played their parts creditably, and the play was nicely staged. John Drew presented The Tyranny of Tears 1-3. Frank Daniels 5-10.

A Stranger in a Strange Land was the attraction at the Empire 28-3 and proved to be a very entertaining comedy. M. A. Kennedy, George S. Probert, and Ed Cuapman kept the audience in continual laughter. James T. Galloway's make-up and impersonation of an Indian was one of the best things in the play. Jennie Reifarth, Eva Wescott, Mae Williams, Pearl Evelynne, Edward Gillespie, J. Charles Haydon, Louis Froholf, and Frank Donnelly played other parts in a finished manner. Across the Pacific 5-10.

HOWARD C. RIPLEY.

COLUMBUS.

Louis Mann and Clara Lipman appeared at the Southern Feb. 27 in The Girl in the Barracks. The audiences were large and appreciated the excellent work of the actors and support. The Alice Nielsen Opera Co. played to packed houses 28-11. The co. is almost beyond criticism. Eugene Cowles, Joseph Herbert, Joe Cawthorne, and Richie Ling scored heavily. Because She Loved Him So 3. The Village Postmaster 6-8. William H. Crane 10.

A Trip to Chinatown did well at the High Street 22-24. Harry Gilfoil made an immense hit. My Friend from India did well 26-28. The co. is a good one. Walter E. Perkins was excellent. Caught in the Web 1-3. Hearts of the Blue Ridge 5-7. A Hot Old Time 8-10.

Williams and Walker at the Grand 26-28 did a fine business; the organization is one of the best that has been here this season. Irwin's Burlesquers 1-3. The High Rollers 5-7.

The National Association of Stage Employes No. 37 will give their annual entertainment at the Southern 5.

J. B. DAVIE.

LOUISVILLE.

At Macauley's Theatre Feb. 26-28 At the White Horse Tavern was presented. Willie Collier was seen in Mr. Smooth 1-3; business excellent. German Stock co. 5, 6. Viola Allen 7-10.

The Avenue Theatre had week of fine business with Eight Bells. A Black Sheep 4-10.

By request the Moffett Stock co. repeated Faust 26-3. All of the members of the co. appeared to good advantage. Robert McWade, Jr., was especially effective as Mephisto. The special scenery and electrical effects introduced made the representation a notable one.

Max O'Rell lectured 26 at Library Hall to large house.

Among the special attractions booked for Louisville are Mark Hamburg, at Library Hall 12, and Sousa's Band and the Theodore Thomas Orchestra, at the Auditorium, 14 and 23, respectively.

Liederkranz Hall, which was recently burned, is to be rebuilt, and will contain a stage and auditorium, especially arranged for lectures, concerts, etc.

CHARLES D. CLARKE.

OMAHA.

Francis Wilson appeared at the Boyd Feb. 20, 21 in Erminie. Joseph Murphy followed 22-24 in Kerry Gow and Shaun Rhue, and the high esteem in which this old favorite is held was shown by the large audiences present. Under the Red Robe 28 was fairly patronized.

JOHN R. RINGWALT.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (R. S. Douglas, manager): Paderewski captured rounds of applause and over $2,600 Feb. 23. James Young in Lord Byron met with favor from large business 24. The Adventure of Lady Ursula, presented by a well balanced co., did large business 26. Wilbur-Kirwin Opera co. had a big opening 27; the co. is good. J. C. Harvey, E. A. Clark, Susie Kirwin, and Margaret Baxter deserve mention.——JEFFERSON THEATRE (R. S. Douglas, manager): Will open with The Christian 7. Richard Mansfield 8. Katie Putnam 9. Ward and Vokes 10. Morrison's Faust 15. Why Smith Left Home 16.——AUDITORIUM (Ben S. Theiss, manager): Rentfrow's Pathfinders 19-24; crowded houses. Repertoire: The Dark Horse, The Old Inventor, The Lightning Express, The Mariner's Compass, The Streets of New York, Moths, Below Zero, At Santiago, Little Miss Cinderella, and The Devil's Gold Mine. Packard Opera co. 5-10. Theodore Thomas' Orchestra 14.——LYCEUM (H. K. White, manager): Max O'Rell was received with favor by a large gathering 22.——SEALS' HALL (Claude Seals, manager): The Chicago Glee Club 2.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Hubert Labadie and a good co. presented Faust to good house Feb. 22. Rentfrow's Pathfinders opened for a week 26, presenting The Lightning Express to S. R. O.——MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): Wilbur-Kirwin Opera co. presented The Two Vagabonds, Fra Diavolo, The Queen's Lace Handkerchief, Chimes of Normandy, Said Pasha, The Mascot, Cavaleria Rusticana, The Grand Duchess, and Carmen to good business 19-24. Brown's in Town 28.——ITEMS: A. G. Allen's New Orleans Minstrels gave a good performance to large audience under tent 22.—The Core-Keene co. closed season at Greenville, Ala., 22, on account of Jack Core's throat trouble. Mr. Core is here under treatment. The co. is resting here for a few weeks and will resume their route as soon as Mr. Core is able to appear.

TUSKALOOSA.—ACADEMY OF MUSIC (John T. Cochrane, manager): James Young in Lord Byron Feb. 21, 22: first performance benefit of Elks: large audiences enjoyed the artistic production. Elks gave Mr. Young a reception in their club rooms after performance. Woodward-Warren co. in A Midnight Masquerade 23, and A Practical Joke and An Irish Hero 24: big business; first-class performances. This is Bessie Warren's home and she received her usual ovation.

MOBILE.—THEATRE (J. Tannebaum, manager): Peters Comedy co. Feb. 19-23: good business; satisfaction given. Plays presented: A Mixed Bill, Mugg's Landing, Stars and Stripes, His Nibs the Baron, The Poor Mr. Rich, The Moonshiners, Love and War, and A Booming Town. Paderewski 24: immense audience. Aubrey Dramatic co. 26, 27.

SHEFFIELD.—OPERA HOUSE (Harry Elmore, manager): Rentfrow's Pathfinders in Below Zero Feb. 12: small house; performance good. Labadie's Faust 14: pleased audience; good business. Fields and Hanson's Minstrels 16: small business; snowy night; average co.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Peters Comedy co. opened for a week Feb. 26 presenting Mugg's Landing to packed house. James O'Neill 8.

ARIZONA.

PHOENIX.—DORRIS THEATRE (E. M. Dorris, manager): Hunt Stock co. Feb. 19-24; fair business. Scalchi Concert co. 24. His Better Half 27. Too Much Money 1. A. A. Farland 7. West's Minstrels 9. The Bostonians 12. Sweeney and Alvido's Minstrels 15.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Bittner Theatre co. in All a Mistake to light business Feb. 15; performance good. The Three Musketeers 24. Too Much Money 27. His Better Half 1.

ARKANSAS.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Barlow Brothers' Minstrels Feb. 13; crowded house; pleased audience. Morey Stock co. 19-23 in A Royal Slave, A Noble Revenge, In Pennsylvania, Faust, Uncle Sam in Cuba, and Cinderella; well filled houses; pleased audiences. Beach and Bowers' Minstrels 24; good house; performance good.——ITEM: The car of Barlow Brothers' Minstrels caught fire 19. The co. lost all the band uniforms and had their other costumes slightly damaged.

LITTLE ROCK.—CAPITOL THEATRE (R. S. Hamilton, manager): The Prodigal Father failed to appear Feb. 19. Della Pringle co. 19-24, presenting A Princess of Paris, Faust, The Police Inspector, Ragged Dick, Pawn Ticket 210, The Struggle for Life, The Burglar, and The Dark Side of a Great City; large houses; performances fair. Olympia Opera co. 26, 27. A Hot Old Time 28. Beach and Bowers' Minstrels 1. Hans Hanson 2. Other People's Money 5.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Beach and Bowers' Minstrels Feb. 22; good performance; fair business. Morey Stock co. 26-3. Other People's Money 8. The Little Minister 10.——ITEMS: Reed and Berger, sketch team, joined the Morey Stock co. 25.—The Tilles Theatre has been purchased by the American Brewing Co., of St. Louis. Extensive repairs will be made.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Clara Mathes Feb. 5-10 in The Heart of the Adirondacks, Shadows of a Great City, La Belle Marie, Pawn Ticket 210, Always on Time, and Little Lord Fauntleroy; business good. Olympia Opera co. 19-24 in Fra Diavolo, Boccaccio, and Pan Jones pleased large audiences. South Before the War 27. The Evil Eye 9.

PRESCOTT.—GRESSON OPERA HOUSE (W. S. Wolfe, manager): Barlow Brothers' Minstrels Feb. 6; fair business; pleased audience. A Hot Old Time 24; fair house; audience pleased. Apple St. Tel's dances made a hit. Hans Hanson 28; small house; performance fair. Olympia Opera co. 6.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): Olympia Opera co. Feb. 22-24 in Giroflo-Girofla, Fra Diavolo, Boccaccio, and Cavalleria Rusticana; fair houses. A Hot Old Time 26; S. R. O.; audience pleased.

JONESBORO.—MALONE THEATRE (Will T. Malone, manager): Brown's in Town Feb. 23; fair performance and house. Said Pasha (local) 2. Beach and Bowers' Minstrels 5.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Ed Swift, manager): Macdonough Stock co. in Dr. Bill Feb. 18-25; performances satisfactory; business good. Ben Howard and Gertrude Foster deserve special mention. The Bostonians 26, 27.——DEWEY THEATRE (Landers Stevens, manager): Grand Stock co. presented The Sleeping City 18-25; excellent production; crowded houses. Fannie Gillette did clever character work. My Step Husband 26-4.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Boston Lyric Opera co. to excellent business Feb. 18-25 in pleasing performances of Il Trovatore, Fra Diavolo, and La Mascotte. Il Trovatore and repertoire 26-3.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Neill Stock co.'s production of A Gilded Fool was a treat to lovers of good acting and drew largely 18-24. Lord Chumley 25-3. ITEM: Domingo Russo, late of the Lambardi Opera co., has joined the Boston Lyric Opera co.

WOODLAND.—OPERA HOUSE (R. C. Webber, manager): Carrington's Greater American co. Feb. 20, 21, with Mattie Edyth Bowen, soprano, whose reception was enthusiastic; good houses. F. X. Schoonmaker lectured on China 22; crowded house. Jeffries-Sharkey pictures 26. Who Is Who 1.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Dailey Stock co. in Monte Cristo, A Gold Mine, Esmeralda, and Herminie Feb. 19-22; fair business. Same co. 23-25. The Bostonians 3. Scalchi Concert co. 7. The Three Musketeers 10. Boston Lyric Opera co. 17. Have You Seen Smith 19.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Denman Thompson in The Old Homestead delighted S. R. O. Feb. 16. Frawley co. 22. Who Is Who 27. The Bostonians 2.——AVON THEATRE (George Simpson, manager): Senegambian Minstrels 19-24.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): Amateurs in Louis XI. to crowded house Feb. 19; good performance. His Better Half 20; good house; poor performance. The Three Musketeers 26. Scalchi Concert co. 3.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Denman Thompson in The Old Homestead Feb. 12, 13; full houses; audiences delighted.

POMONA.—ARMORY OPERA HOUSE (N. G. Pedley, manager): The Midnight Charge (local) to good house Feb. 23. Louise Brehany Concert co. 26. Boston Lyric Opera co. 5. Nashville Students 9, 10.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): His Better Half Feb. 16; performance poor; good business. Lee, hypnotist, closed 24. Louise Brehany Concert co. 28. Elleford co. 5-10.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): His Better Half Feb. 19; large and pleased audience. Louise Brehany Concert co. 27.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Frawley co. in In Paradise Feb. 22. Who Is Who 26.

BAKERSFIELD.—SCRIBNER OPERA HOUSE (W. H. Scribner, manager): Lee, hypnotist, Feb. 26-3. Louise Brehany Concert co. 5.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Richards, Pringle, Rusco and Holland's Minstrels Feb. 21; fair performance and business. The Little Minister 28. The City of New York 12. On the Suwanee River 20.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Richards and Pringle's Minstrels Feb. 23; good business. The Little Minister 27. Have You Seen Smith 7.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Have You Seen Smith 5. The City of New York 7. On the Suwanee River 10. Under the Red Robe 12. Willie Collier 19.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Frederick Warde Feb. 20 in The Duke's Jester; crowded house.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Mr. Plaster of Paris Feb. 20 pleased a small audience.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): William H. Smith 27. Novelty Entertainers 1.

CONNECTICUT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): Stetson's U. T. C. delighted big houses Feb. 15-17. 'Way Down East (return date) turned 'em away 20. Julia Marlowe 21 canceled. Elks' Minstrels 22 met with gratifying success. Ward and Vokes filled the house 24 and The Floorwalkers made a huge hit. The Gunner's Mate 26, 27. Why Smith Left Home (return date) 28; good houses and performances. A Female Drummer 2, 3. Wilbur Opera co. 5-10.——SMITH'S THEATRE (Edward C. Smith, manager): Uncle Josh Spruceby did good business 15-17. The King of the Opium Ring (return date) 19-21; big business. Gay Masqueraders left a good impression and depleted local purses 22-24. A Trip to Coontown 26-28 made good in every sense. Big Sensation co. 1-3.——ITEMS: The local amateurs who recently sang The Sorcerer have formed a permanent organization, known as the Park City Opera co. James Baker is musical director. Rehearsals will be commenced at once upon The Pirates of Penzance.—Treasurer Schoenwalter, of Smith's Theatre, has been ill with a touch of pneumonia.—Russell and Rogers have joined the Gay Masqueraders.

W. P. HOPKINS.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Wilbur Opera co. finished a successful week Feb. 24. James A. Herne must have felt gratified at the crowded houses that greeted him in Sag Harbor for four performances 26-28. Daniel Sully 1. King Dramatic co. 5-10. Chris and the Wonderful Lamp 12-14. Frank Daniels 15, 16.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): A Bunch of Keys packed the house 22. The King of the Opium Ring (return engagement) repeated its success. A Female Drummer drew houses 26, 28. Johnstone Bennett, Willis P. Sweetman, Harry Ladell, Tony Williams, and Nellie O'Neil made hits. The Gunner's Mate 28. Indian Maidens 1-3. Merry Revelers 5-7.

A. DUMONT.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Lester Walter Stock co. opened for a week Feb. 26 in A Prince of Russia; patronage light; co. failed to make favorable impression. Repertoire: A Prince of Russia, In the Foot Hills, The Fatal Wedding, and The King's Guardsman. Bert Coote 5. Shenandoah 9. A Breezy Time 10. Chester De Vonde Stock co. 12-17. Modjeska 20. Lewis Morrison 22.——OPERA HOUSE (W. W. Hanna, manager): Monte Carlo Girls Feb. 23 had large patronage and pleased. Will play return 6.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): A Trip to Coontown Feb. 23, 24; pleasing performances; good audiences. Sapho, booked for 27, was refused a license by the city officials and left town. James A. Herne 1. Why Smith Left Home 2.——JACQUES OPERA HOUSE (Jean Jacques, manager): Frankie Carpenter co. closed a successful week 24. Big Sensation co. to crowded houses 26-28. A Breach of Promise 1-3.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shea, manager): Jessie Harcourt co. Feb. 26-3; packed houses; performances satisfactory. Repertoire: Myrtle Ferns, The Captain's Mate, The Pay Train, A Southern Romance, Love and Law, The Wheel of Fortune, Kentuck, and The Gold King. London Belles 6. What Happened to Jones 9. Sapho 8 canceled. License refused by Mayor.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Washburn's Minstrels Feb. 23, 24; good business. Frankie Carpenter co. 26-3, presenting first half of week, Pawn Ticket 210. The Strange Adventures of Miss Brown. Stock co. and The Light on the Point; large business, giving satisfaction. Chester De Vonde co. 5-10. Wilbur Opera co. 12-17.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): The Gunner's Mate 1. What Happened to Jones 8. Wilbur Opera co. 12-17.——McDONOUGH THEATRE (W. J. Berrie, manager): Monte

Carlo Girls gave satisfaction 24 and secured a return engagement for 7. A Breach of Promise 5, 6. Merry Revelers 9. London Belles 10.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): King Dramatic co. opened for a week to S. R. O. 26. Repertoire: Faust, The Power of the Press, Monte Cristo, Cumberland '61, Lost in London, The Cotton King, The Two Orphans, and A White Rat. Shenandoah 5. What Happened to Jones 10.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt, manager): Chester De Vonde co. opened for a week Feb. 26 to good houses. Repertoire: The Ten-Ton Door, A Ranch Hero, The Corsican Brothers, Shadows, and Brother for Brother. Martin's U. T. C. 9. Hotel Topsy Turvy 14. Himmelein's Ideals 19-24.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): King-Dramatic co. ended a five days' engagement 24; large houses; excellent performances. James A. Herne in Sag Harbor packed the house 22. There is nothing but praise for Mr. Herne and his splendid co.

NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Chester De Vonde Stock co. Feb. 19-26 in The Ten-Ton Door, A Ranche Hero, Dr. Jekyll and Mr. Hyde, Shadows, and Brother for Brother; S. R. O. at every performance. Vitagraph 3. Martin's U. T. C. 10. Himmelein's Ideals 12-17.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Dark.—UNION THEATRE (Volkman Brothers, managers): Dark.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Washburn's Minstrels 1. Have You Seen Smith 5. Monte Carlo Girls 8.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Town Topics 16. A Breezy Time 22.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Washburn's Minstrels Feb. 26; performance first-class: S. R. O.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Bobby Shaftoe (local) Feb. 26, 27; fair houses. Washburn's Minstrels 2.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Fadette's Women's Orchestra Feb. 28; large house. A Breezy Time 13.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Himmelein's Ideals 5-9.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayles, manager): What Happened to Reilly Feb. 22; well filled house. International Operatic co. 23; large and pleased audience. Caught in the Web 24 drew well. Stetson's U. T. C. 26, 27 pleased well filled houses. The Katzenjammer Kids 28. On the Stroke of Twelve 1. Remember the Maine 2. Mlle. Fifi 3. Huntley-Jackson co. 5-10.

MILFORD.—AUDITORIUM (Ed. Lank, manager): Frank Davidson opened for three nights 1; large house; satisfaction given.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Lambardi Italian Grand Opera co. opened Feb. 23 in Carmen to S. R. O. Will play week of 26 and then leave for Santiago de Cuba. Performance excellent. Special mention should be made of Stefani Collamarina and Amelia Sostegni. —ITEM: Cooper's Circus closed 21 and left for Tampa.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): A Texas Steer Feb. 26; good business; satisfaction given. Morrison's Faust 28.

PENSACOLA.—OPERA HOUSE (J. H. Coe, manager): Dark.

GEORGIA.

SAVANNAH.—THEATRE (Sidney H. Weis, manager): A Texas Steer Feb. 22; large and pleased audience. Morrison's Faust 24; fair audience (rain); performance good. Baldwin-Melville co. 26-3, presenting Mother, The Devil's Web, A Russian Slave, Northern Lights, Forgiven, Little Lord Fauntleroy, East Lynne, A Celebrated Case, The Signal of Liberty, The Devil's Mine, The Streets of New York, and Turned Up; opened to S. R. O.; audience pleased. Ward and Vokes 5. Rentfrow's Pathfinders 6-10. Aubrey Dramatic co. 12-17. Brown's in Town 14.

ATLANTA.—GRAND (Henry and Louis De Give, managers): The Adventure of Lady Ursula Feb. 28, 1; small audiences; performances very good. Brown's in Town 2, 3. A Texas Steer 5, 6. Richard Mansfield 7. Ward and Vokes 8, 9. Atlanta Concert Association 10. Theodore Thomas' Orchestra 13. Why Smith Left Home 14, 15. Faust 16, 17.—COLUMBIA: (Henry and Louis De Give, managers): Joshua Simpkins 26, 27; packed houses; pleased audiences. Spooner Dramatic co. 28-3.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): A Texas Steer Feb. 21; good house and pleased fairly. Joshua Simpkins 22; good business; satisfaction given. Morrison's Faust 23 filled the house; performance good. Scott's Minstrels 24 canceled. Jeffries-Sharkey pictures 5, 6. Peters Comedy co. 12-17.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Max O'Rell Feb. 20 pleased a large audience. Wiedemann's Comedians 21-24 did a fair business and gave satisfaction. Professor Louis Favour 9. Theodore Thomas' Orchestra 16. The Christian 19. Why Smith Left Home 20.

AMERICUS.—GLOVERS' OPERA HOUSE (George H. Fields, manager): Mahara's Minstrels Feb. 22; topheavy house; audience pleased. A Texas Steer Jeffries-Sharkey pictures 1. Morrison's Faust Brown's in Town 7.

BRUNSWICK.—GRAND OPERA HOUSE (E. L. Wolfe, manager): A Texas Steer Feb. 23; large house; good performance. The Christian 21. Aubrey Dramatic co. 27.—ITEM: Katie Putnam, a great favorite here, was the recipient of many social attentions.

ALBANY.—SALE-DAVIS OPERA HOUSE (T. B. Medearis, manager): A Texas Steer Feb. 27; S. R. O.; delighted audience. Brown's in Town 8.—ITEM: Plansky and Gertzatowsky have leased the Opera House for next season and will renovate and repair it.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Spooner Dramatic co. Feb. 19-24. Repertoire: An American in Cuba, The Pearl of Savoy, and For Honor's Sake; fair houses. Jeffries-Sharkey pictures 27, 28. A Texas Steer 2.

ROME.—KEVIN'S OPERA HOUSE (James B. Nevin, manager): Creston Clarke in The Last of His Race Feb. 22; good performance; fair house. Wiedman's Comedians 26-3.

NEWNAN.—REESE OPERA HOUSE (A. C. Pease, manager): Hubert Labadie to small house Feb. 24. A Texas Steer 3.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Joshua Simpkins Feb. 24; fair performance; small house. Roney's Boys 1. Brown's in Town 5.

DAWSON.—SALE-DAVIS OPERA HOUSE (J. B. Kendrick manager): King Comedy co. Feb. 21; small house; performance poor.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): Morrison's Faust 2.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): The Little Minister Feb. 19. James-Kidder-Hanford co. 23, 24, presenting The Rivals, The School for Scandal, and The Winter's Tale; fine productions; receipts over $1,700.—SONNA'S OPERA HOUSE: Laurant, magician, 23; light business. Re-engaged for 27-1.

POCATELLO.—PAVILION (H. B. Kinport, manager): The Little Minister Feb. 21.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Noble Dramatic co. 14-17.

ILLINOIS.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): Patricolo Concert co. Feb. 20 pleased a good house. Devil's Auction 21; good business. Children of the Ghetto 22; splendid co.; large house. A Black Sheep 23; good business; poor performance. Uncle Josh Spruceby 26 pleased a full house. The Heart of Maryland 28. The Moth and the Flame 1. Tammany Tigers 2.—COLISEUM (L. J. Seybold, manager): Si Perkins 26, 27; poor business. Alexander Black 1.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): The Air Ship Feb. 25; crowded house; performance pleasing. A Stranger in New York 4. McFadden's Row of Flats 11.—ITEM: An added feature of the performance of The Air Ship 25 was the special engagement of Bernice Mack, South Chicago's clever child artist. This was her first public appearance and she scored a hit. A number of Chicago managers were her guests at the performance.

GALESBURG.—AUDITORIUM (Chamberlain, Kindt and Co., managers): Eugenie Blair in A Lady of Quality Feb. 20 delighted a good house. Under the Dome 21 pleased a fair house. Devil's Auction 23; large house; performance excellent. The Heart of Maryland 24; good house; every one pleased. Sousa's Band 26 delighted a $700 house. The Moth and the Flame 2. Jeffries-Sharkey pictures 3. A Romance of Coon Hollow 5. Children of the Ghetto 7. Don't Tell My Wife 10. Otis Skinner 13.

LITCHFIELD.—SNELL'S OPERA HOUSE (Hugh A. Snell, manager): Bryan's Comedians Feb. 19-24 presented Grit, The Black Flag, The Wealth and Poverty of a Great City, A Hot Time in the Old Town, The Lawyer Detective, and vaudeville. William Owen 5, 6. Dalrymple Comedy co. 12-17.—ITEM: Leonard and Kelley joined Bryan's co. here, and C. Jay Smith and Miss Stockton left to join A Turkish Bath.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Himmelein's Imperial Stock co. presented Eagle's Nest, In the Heart of the Storm, Northern Lights, Dr. Jekyll and Mr. Hyde, Young America Abroad, A Brother's Sacrifice, and Driven from Home Feb. 19, 21-24, giving satisfaction to fair business. Because She Loved Him So 20. Jeffries-Sharkey pictures 26; good business. Sis Hopkins 3.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): What Happened to Jones Feb. 20 pleased a large audience. Two Little Vagrants 21; fair audience; co. poor. Brown's in Town 22; small audience; performance good. Black Patti's Troubadours 24; large audience entertained. The Springfield Opera Club gave The Musketeers 23 to capacity; performance good.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): A Poor Relation Feb. 21 pleased a large house. Under the Dome 22; satisfactory performance; topheavy house. Uncle Josh Spruceby 24; packed house. Two Little Vagrants 25; fair performance; good house. Devil's Auction 26; excellent performance; full house. Faust 2. What Happened to Jones 3.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): A Stranger in New York Feb. 20 won the approval of a big audience. Uncle Josh Spruceby 22; fair business. Devil's Auction 24; packed house; audience pleased. At Gay Coney Island 26; fair performance; small business.—ITEM: Gus Ryan has joined At Gay Coney Island.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stamms, manager): German Stock co. Feb. 21 pleased a good house. In Atlantic City 23 gave satisfaction to small house, due to inclement weather. The Dazzler 25; fair house; performance good. German Stock co. 28. Black Patti's Troubadours 4.

OTTAWA.—SHERWOOD OPERA HOUSE (J. B. Farrell, manager): Walter Perkins in My Friend from India Feb. 22; good business. Under the Dome 24; small business. Two Little Vagrants 27; medium business; satisfaction given. Because She Loved Him So 1. What Happened to Jones 2.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): What Happened to Jones delighted a fair sized audience Feb. 23; bad weather. Tammany Tigers 1. Oxford Musical Club 2. Because She Loved Him So 3. Eight Bells 10. Eugenie Blair 5 canceled.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Through the Breakers Feb. 21; fair house; good performance. A modern Woodman (local) to full house 23. Sousa's Band to large audience 24. Bowers and Busby's Minstrels 26; good house; poor performance. Harrison J. Wolfe in The Corsican Brothers 27; deserved better attendance; good co.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): What Happened to Jones Feb. 22; pleased audience. A Black Sheep 24; good house. The Moth and the Flame 28. Tammany Tigers 3. At the White House Door 8. Eight Bells 9. Himmelein's Imperial Stock co. 12-17.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): William Owen in David Garrick Feb. 22; fair house; excellent co. Bowery Burlesquers 27; good house; satisfaction given. The Dazzler 1. Eight Bells 6. Hello, Bill, 10. Sousa's Band 15. Rogan's Alley 17. Si Plunkard 19.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Under the Dome Feb. 19; poor business. The Dazzler 20, 21; poor business. A Stranger in New York 22; S. R. O. Don't Tell My Wife to poor business 24. The Heart of Maryland to good business 26.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): What Happened to Jones Feb. 19; packed house pleased. In Atlantic City 22; good house; performance fair. Brown's in Town 24; excellent performance; full house. Midnight in Chinatown 25 to capacity; satisfaction given. Della Pringle 26-3.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Don't Tell My Wife Feb. 19; good performance; small house. A Black Sheep to a large and pleased audience 22. What Happened to Jones to small but pleased house 24.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): Mlle. Yaw Opera co. Feb. 20 canceled by management. The Air Ship 27 failed to appear. The Dazzler 8. William Owen 14 postponed. Edison's moving pictures 1.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Under the Dome Feb. 25; fair performance and business. Grilley-Macy comb. 27. Two Little Vagrants 1. On the Suwanee River 4.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Through the Breakers Feb. 20; small house. Mr. and Mrs. Kendal in The Elder Miss Blossom pleased a large house 21. Because She Loved Him So 26. Otis Skinner 3.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Uncle Josh Spruceby Feb. 20; full house. Because She Loved Him So 22. Sousa's Band 26; good business. Two Little Vagrants 28. A Romance of Coon Hollow 2. Morrison's Faust 8.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): Under the Dome Feb. 20; fair house; good performance. A Stranger in New York 23; large house; audience pleased. Sousa's Band 26. Morrison's Faust 6.

MATTOON.—THEATRE (Charles Hogue, manager): Brown's in Town Feb. 20 pleased a good house. The City of New York 22 pleased a fair house. William Owen 23, 24 delighted small houses, presenting The Lady of Lyons and Richelieu.

STERLING.—ACADEMY OF MUSIC (M. C. Y[illegible] manager): A Yeoman Yeoman Feb. 1[illegible] a good house. Hits by Ben Hendricks and [illegible] Le Clair. Because She Loved Him So 21. Josh Spruceby 23 pleased S. R. O.

OLNEY.—SCHMID'S OPERA HOUSE (John Schmid, manager): William Owen and a good co. Feb. 19, 20 in The Lady of Lyons and Richelieu to pleased audiences. Midnight in Chinatown 21; fair house disappointed. How Hopper was Side Tracked 16.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Black Patti's Troubadours Feb. 22; large and pleased audience. Two Little Vagrants 24; fair business. Eugenie Blair 27. Sousa's Band 1. The Sorrows of Satan 3.

EAST ST. LOUIS.—OPERA HOUSE (William Cupple, manager): A Stranger in New York proved a strong attraction 18. In Atlantic City 25 to fair business. The Dazzler 4. The Sorrows of Satan 11. A Hot Old Time 18.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Devil's Auction to capacity Feb. 20. Human Hearts pleased a fair sized audience 22. At Gay Coney Island 7. A Pair of Black Eyes 9.

JOLIET.—THEATRE (William H. Hulshizer, manager): Devil's Auction Feb. 19; large and pleased audience. Human Hearts 24 to capacity; performance good. Because She Loved Him So 28. Sis Hopkins 2.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, manager): Illinois Concert co. Feb. 19-24; S. R. O.; good co. Two Little Vagrants 3. The Heart of Chicago 10.

EFFINGHAM.—AUSTIN OPERA HOUSE (Edward Austin, manager): Bowery Burlesquers Feb. 26 pleased a topheavy house. Walker Whiteside 6. The Dazzler 12.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): Under the Dome Feb. 16; full house; satisfaction given.

SAVANNA.—EAGLE OPERA HOUSE (B. Pulford, manager): Mano, magician, Feb. 23; packed house; co. good. People's Players 1-3.

DANVILLE.—GRAND OPERA HOUSE (Alex McCurdy, manager): Hogan's Alley Feb. 26 and What Happened to Jones 27 to fair business.

PANA.—NEW GRAND (Lou Roley, manager): Brown's in Town Feb. 21; large audience. Midnight in Chinatown 24; packed house. The Dazzler 26.

MOUND CITY.—OPERA HOUSE (John Betts, manager): The Dazzler 7.

FREEPORT.—GRAND OPERA HOUSE (Knorr and Hildreth, managers): Under the Dome 1.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): My Friend from India Feb. 23; large audience. Walter E. Perkins, supported by a co. of average ability, afforded plenty of amusement. Katherine Germaine in The Highwayman to full house 27; Miss Germaine sang well, and was ably supported. Arthur Deagon, H. W. TreDenick, and John Mayon deserve mention. Two Little Vagrants 5.—AUDITORIUM (H. G. Sommers, manager): Sousa's Band 22; large house; excellent programme that included "The Victor's March," composed by Louis Ebel, of this city. Yon Yonson 24 drew well, giving satisfaction. Anna Eva Fay 28-3. The Moth and the Flame 5.—ITEMS: Julius Caesar was produced at Notre Dame 22 by the University Stock co. The leading roles were creditably taken by R. G. O'Malley, Edward J. Walsh and Paul J. Ragan. 7-20-8 will be given 17.—The Temple Male Quartette, of Boston, entertained a large house at the Auditorium 26, giving an exceptionally fine concert.

MARION.—THE GRAND (E. L. Kinneman, manager): Dewey, the Hero of Manila, Feb. 21; good house; worthy of praise. The Wealthy Widow Wiggins 23 was lightly patronized; play has little to recommend it. My Friend from India 24 pleased good houses. Sis Hopkins 28. How Hopper Was Side Tracked 2. The Highwayman 6. A Hot Old Time (return) 7. Two Little Vagrants (return) 10. Corinne 13. The Sorrows of Satan 15. Vogel and Deming's Minstrels 17.—ITEMS: Patti L. McMinn, sister of Monterey Mershon, of Frank Daniels' co., died here 26.—The Peru Elks gave their annual minstrel show to a packed house 27.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): Because She Loved Him So 6. Vogel and Deming's Minstrels 7. At the White Horse Tavern 12.—THE PHILLIPS (Murray and Swisher, managers): The Heart of Chicago 23; good business; satisfactory performance. Love's Comedy co. 26-28 to good business in My Uncle from India. Between Two Loves, and A Woman's Battle; co. fair. Shantytown 1. Two Merry Tramps 10. Two Married Men 13.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Kidnapped in New York Feb. 23; fair house; satisfaction given. Hearts of the Blue Ridge 24; light house; performance good. Eldon's Comedians opened 26 for a week in A Country Sweetheart; S. R. O.; performance good. Hogan's Alley 10.—ITEM: G. Harris Elden has made arrangements with Hall and Long whereby Long and Elden put out a tent show May 1, opening at Elkhart, Ind.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): The Telephone Girl amused a large audience Feb. 24. Jessie Merrles played the title-role with great spirit. Dave Lewis was funny in the German comedy part. James F. MacDonald, C. H. Kittredge, Charles D. Clark, Minnie Woodbury, and Nellie Douglas deserve mention. Brown's in Town 26; excellent performance; fair house. At Gay Coney Island 5.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): W. H. Hartigan in Dr. Jekyll and Mr. Hyde Feb. 23; excellent performance; fair business. The Christian 26; excellent performance; S. R. O. Rose Melville in Sis Hopkins 27; S. R. O.; performance good. A Hot Old Time pleased good business 28. Hello, Bill 5. The Village Postmaster 8. Hearts of Oak 9. The Heart of Maryland 10. The Sorrows of Satan 17.

EVANSVILLE.—GRAND (King Cobbs, manager): The Christian Feb. 22 to over $1,300; largest receipts taken at the Grand. At the White Horse Tavern 1. Walker Whiteside 3. Willie Collier 5.—PEOPLE'S (T. J. Groves, manager): Kidnapped in New York canceled. A Grip of Steel 25; good house; performance pleasing. Eight Bells 4. Black Patti's Troubadours 5. The Evil Eye 11.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heinman, manager): How Hopper Was Side Tracked Feb. 26 gave satisfaction to a good house. H. Darwin McIlrath 27 lectured to large audience. Harrison J. Wolfe canceled 28, account snow storm and played 1. Dr. Jekyll and Mr. Hyde 3. Si Stebbins 12.—GRAND OPERA HOUSE (John Brodie, manager): Dark.

PERU.—MILLER OPERA HOUSE (H. L. Miller manager): Elks' Minstrels Feb. 27; S. R. O. The Heart of Chicago 2. Si Stebbins 7. Vogel and Deming's 14.—ITEMS: Ed. Barrie, Louise Elliston, Pauline Plunkett, and little Helene have joined Eldon's Comedians.—John J. Rentz has signed with Hearts of the Blue Ridge, to go in advance.

HAMMOND.—HOHMAN'S OPERA HOUSE (T. E. Bell, manager): The Wealthy Widow Wiggles Feb. 18; fair house; poor performance. The World Against Her 25; packed house; fair performance. Two Little Vagrants 4. Finnigan's 400 11. A Pair of Black Eyes 18.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): The Heart of Chicago Feb. 22; big business; pleased audience. Kidnapped in New York 24; small house, account storm; performance excellent. A Hot Old Time 27; good house; performance well received. Love Comedy co. 1-3.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): The City of New York to fair business Feb. 21. Himmelein's Imperial Stock co. opened for a week 26 in Eagle's Nest to a record breaking house; 1,800 paid admissions.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Stetson's U. T. C. Feb. 22 pleased a fair house. Yon Yonson 23; business good; co. excellent. Finnigan's 400 27; good house; audience pleased.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): The Air Ship Feb. 20; fine business; pleased audience. Katherine Ridgeway Concert co. 13. Vogel and Deming's Minstrels 15. A Lady of Quality 22.

VINCENNES.—McJIMSEY'S THEATRE (Gus McJimsey, manager): The Christian, with Effie Ellsler, tested the capacity of the house Feb. 22. At the White House Tavern 2. Eight Bells 5. The Heart of Maryland 7.

WASHINGTON.—OPERA HOUSE (Borrall Brothers, managers): Midnight in Chinatown Feb. 20; topheavy house; excellent performance. Kidnapped in New York 26 canceled. Himmelein's Imperial Stock co. 5-10.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. T. Bailey, manager): The Air Ship Feb. 24; performance good; light house, account storm. Finnigan's 400 3. Heart of Chicago 7. Si Stebbins 13. A Pair of Black Eyes 19.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): W. H. Hartigan in Dr. Jekyll and Mr. Hyde Feb. 24; good house; excellent performance. Dewey, the Hero of Manila, 26. A Hot Old Time 3. Davidson Stock co. 5-10.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Mozart Symphony Club Feb. 24; small house; excellent performance. Dr. Jekyl and Mr. Hyde 28. Si Stebbins 8.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): The Highwayman Feb. 28.—ITEM: Orpha L. Taylor, of Under the Red Robe, spent part of last week at her home here.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): A Social Maid 26; good house; pleased audience. Faust-Carr co. 1-3. Vogel and Deming's Minstrels 5.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Blaundin's hypnotic circus Feb. 19-21; fair houses and performances. Dr Jekyll and Mr. Hyde 1.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): The Air Ship Feb. 23 gave satisfaction to good business. Si Stebbins 9. A Lady of Quality 23. On the Wabash and Two Little Vagrants canceled.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): How Hopper Was Side Tracked Feb. 27; good house; co. good. A Pair of Black Eyes 24.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Dewey, the Hero of Manila, to a fair house Feb. 27; performance fair. A Social Maid 28.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Ein New Yorker Brauer to good house Feb. 24. What Happened to Jones 26. Rose Melville 1. At the White Horse Tavern 3.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Finnigan's 400 gave satisfaction to a fair house Feb. 21. Bowery Burlesquers 1. Hogan's Alley 5.

ROCKVILLE.—OPERA HOUSE (Theo. F. Gabeler, manager): Horton's Quincuplexals unannounced drew a fair house Feb. 23; unsatisfactory performance.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Hearts of the Blue Ridge Feb. 22; pleasing performance; fair house. Lillian Tucker co. 1-3. Old Si Stebbins 5.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): Hearts of the Blue Ridge Feb. 21; large and pleased audience. Old Si Stebbins 3. Two Little Vagrants 8.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): Hogan's Alley pleased S. R. O. Feb. 27. Walker Whiteside 2. Two Jolly Rovers 13.

TIPTON.—KLEYLA THEATRE (Foster and Ramsay, managers): Dewey, the Hero of Manila, to small audience Feb. 24. Hogan's Alley 7.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Kidnapped in New York Feb. 22 pleased a fair audience.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): Elks' Minstrels 1. Two Married Men 5.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Jeffries-Sharkey pictures Feb. 19; good business. Hogan's Alley 6.

NOBLESVILLE.—WILD'S OPERA HOUSE (Leonard Wild, manager): Dewey, the Hero of Manila, Feb. 22; good business. Two Married Men 10.

SULLIVAN.—PEOPLE'S THEATRE (W. E. Burton, manager): Walker Whiteside 7. Si Plunkard 15.

FRANKFORT.—COLUMBIA THEATRE (J. J. Augbe, manager): Eugenie Blair 15.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Trelegan Stock co. Feb. 26-3.

INDIAN TERRITORY.

PURCELL.—BROWN'S OPERA HOUSE (W. E. Brown, manager): Scandinavian Quartette Feb. 26.—ITEM: A Wise Woman failed to appear account of illness.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): A Wise Woman Feb. 24; good business.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Children of the Ghetto Feb. 19 drew a packed house. At Gay Coney Island 21, 22; big houses; performances satisfactory. Eugenie Blair in A Lady of Quality (return engagement) 23; S. R. O. A Poor Relation 28. Stuart Robson 2. Arizona 6. Next Door 10.—GRAND OPERA HOUSE (William Foster, manager): Hogan's Alley 19-21; big business. Have You Seen Smith canceled. Chase-Lister co. 26-3 in My Kentucky Home, The Pearl of Savoy, Mother and Son, and Fanchon. May Davenport Burlesque co. 5.—AUDITORIUM: Sousa's Band 8.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Holden Comedy co. No. 2 presented to good house What Happened to Smith Feb. 20, A Barrel of Money 21, The Fool of St. Anne, and Knobs o' Tennessee 22. The Denver Express 23, Dixie Land, and Wife for Wife 24, and a Girl from New York 26. The Sorrows of Satan 28. A Yeoman Yeoman 1. The Highwayman 3. Otis Skinner 5. What Happened to Jones 6. A Romance of Coon Hollow 15. Next Door 17. Della Pringle co. 19-24.—ITEM: The Elks' Minstrels, put on by Ferguson and Cowper gave a performance at Manchester 23 to a large house.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): At Gay Coney Island Feb. 23; good business; ordinary performance. A Pair of Black Eyes canceled 24. Devil's Auction 3. Dello Rocco co. 6. Chattanooga 8. Vincent Stock co. 12. Remember the Maine 23.—ITEM: There has been in the city of Oskaloosa a theatre license of $100 a year. The City Council recently took special action on the matter, and for the ensuing year Manager Fritz will be required to pay a license of only $1, and all this without issuing passes to the Mayor and the members of the Council.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Black Patti's Troubadours Feb. 20 pleased a light house. A Stranger in New York 21; fair performance. Bowers and Busby's Minstrels 22; performance good; good audience. The Heart of Maryland 23; excellent performance; large audience. At Gay Coney Island (return) 24; fair patronage. Devil's Auction 25; S. R. O.; well received. Redpath's Concert co. 26 delighted a well-filled house. Sousa's Band 27 to capacity. The Sorrows of Satan 1. What Happened to Jones 4.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): A Poor Relation Feb. 22; good business. Frank Keenan does not suffer from comparison with Sol Smith Russell. Rest of cast very good. Bowers and Busby's Minstrels 23; large audience pleased. Joseph Murphy in The Kerry Gow 28; Ash Wednesday business; satisfaction given. The Highwayman 2. What Happened to Jones 5. Otis Skinner 6. Della Pringle co. 7-10. A Romance of Coon Hollow 12. Next Door 15. Rusco and Holland's Minstrels 19.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Heart of Maryland Feb. 22; large house. Alma Kruger and Herbert Bostwick were especially strong, rest of cast not as strong as last season. Eugenie Blair in A Lady of Quality 26; large audience; play handsomely staged and effectively presented. Devil's Auction pleased a fair house 27. Shepard's Minstrels 1. Jeffries-Sharkey pictures 3. A Romance of Coon Hollow 6.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Eugenie Blair Feb. 21 in A Lady of Quality was well received by good audience. A Poor Relation 23; large house. The admirers of Sol Smith Russell were not disappointed in Frank Keenan. Joseph Murphy in The Kerry Gow drew heavily 27. Holden Comedy co. 27-3. Devil's Auction 6. Otis Skinner 8. Sousa's Band 9. Shepard's Minstrels 10.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): A Pair of Black Eyes Feb. 21 pleased good houses. Huebner-Settle co. 22-24; good business. Repertoire: Married Life, After Twenty Years, The Land of the Midnight Sun, Don Caesar De Bazan, and Faust. Remember the Maine 27. Under the Red Robe 1. McCarthy's Mishaps 2. Harry Corson Clarke 3. Arizona 5. Sousa's Band 7. Devil's Auction 10. Richards and Pringle's Minstrels 12. Secret Service 14.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Frank Bristol lectured Feb. 22. Shepherd's Minstrels pleased a good house 23. A Lady of Quality, with Eugenie Blair, was enthusiastically received by large audience 24. Besides the star, William Bramwell won praise and the supporting co. was excellent. What Happened to Jones 27. Devil's Auction 2. Robert Sherman co. 5-10. Next Door 12. Frederick Warde 15.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Heart of Maryland Feb. 21; crowded house; excellent attraction. Two Little Vagrants 23; light business; satisfaction given. Kelsey-Shannon co. in The Moth and the Flame 26;

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large audience; a great success. Devil's Auction 1. Jeffries-Sharkey Pictures 2. Stuart Robson 3.

FORT DODGE.—MIDLAND THEATRE (S. T. Meservey, manager): At Gay Coney Island Feb. 20; fair audience pleased. A Pair of Black Eyes 23; small attendance; performance unsatisfactory. Morrison's Faust 27. What Happened to Jones 2.——PEMBLE OPERA HOUSE (C. H. Smith, manager): Burke's U. T. C. to fair audience 24.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): A Pair of Tramps Feb. 21; fair house; poor performance. Robert Sherman co. opened a week 26 in My Friend from Arkansas; crowded house; satisfaction given. A White Elephant 9. McCarthy's Mishaps 13.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): Katharine Oliver Feb. 20; packed house; poor entertainment. Mozart Symphony Club 21; appreciative audience. Merry Chase 22 pleased good house. Shephard's Minstrels 27; light business. William Owen (return) 20.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Iowa Falls Military Band Concert Feb. 20; good performance. Iowa Industrial School Band in The Carnival 22; big business; good performance. Morrison's Faust 28. Devil's Auction 8. Sousa's Band 10. Sowing the Wind 20.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Redmond Dramatic co. Feb. 19-24 in Side by Side, The Mountain Girl, The Sailor, Davy Crockett, Fanchon the Cricket, and The Cashier; big business; co. strong. De Witt Miller 26. Dello Rocco co. 1.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): A Poor Relation Feb. 24; good business; excellent performance. Joseph Murphy in The Kerry Gow 26; fair business. What Happened to Jones 28.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Hogan's Alley Feb. 22; small house; good performance. A Poor Relation 26; big house; satisfaction given. A Yenuine Yentleman 2. Devil's Auction 7. Sousa's Band 10.

BOONE.—ARIES OPERA HOUSE (Ben B. Wiley, manager): 51st Iowa Regiment Band Feb. 22; fine concert; full house. Dayton's Vaudeville co. 23, 24; fair performance and attendance. A Pair of Black Eyes 26. Harry Corson Clarke 1.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Morrison's Faust Feb. 23; large house; audience pleased. Remember the Maine 28; good attendance; good performance. McCarthy's Mishaps 3.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): Remember the Maine Feb. 23; good business. Redmond Dramatic co. 26-3. McCarthy's Mishaps 4. Sweeney and Alvido's Minstrels 8. Next Door 9.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): McCarthy's Mishaps Feb. 27 to fair audience; failed to please. Colonel Bain lectured 2. On the Suwanee River 7. Warner Comedy co. 12-17.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): A Pair of Black Eyes Feb. 27 canceled. A Breezy Time 3. Della Rocca co. 5. Redmond Dramatic co. 12-17.

RED OAK.—RYNERSON OPERA HOUSE (P. D. Gordon, manager): What Happened to Jones Feb. 26; small house; co. good.——EVENS' THEATRE (Frank Hathaway, manager): Warner Comedy co. 5-10.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Burk's U. T. C. Feb. 26; fair co.; fair house.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): A Midnight Bell (amateur) Feb. 22 pleased; S. R. O.; receipts $257.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Will Carleton 17.

SIBLEY.—OPERA HOUSE (H. L. Emmert, manager): Colonel Bain 5 Fifty-first Iowa Band 9.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Dark.

KANSAS.

TOPEKA.—CRAWFORD OPERA HOUSE (O. T. Crawford, manager): Joseph Murphy in Shaun Rhue Feb. 19; crowded house. Marshall's Military Band gave a delightful concert to a crowded house 20. The Girl from Chile 21; fair house; good performance. Francis Wilson in Erminie 24.——GRAND OPERA HOUSE (J. L. King, manager): The Elks' annual performance, My Lord in Petticoats, 23, 24; crowded houses; one of the most successful entertainments put on by the Elks; co. entirely local amateurs. Joe Morgan was at his best. Hale Hamilton and Adrian Sherman were ideal college boys. Dean Low and Walter Smith as rivals for the hand of Brazilian Dona, and Harry Van Nordstrandt took their parts acceptably. Mrs. Georgia Brown, Walter Smith, Miss Mulvane, and Miss King were charming.

THOMAS R. HYATT.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Stuart Robson in Oliver Goldsmith Feb. 26. Henry E. Dixie divided honors with Mr. Robson; Florence Rockwell, Walter Hale, and H. A. Weaver, Sr., are also entitled to praise; full house. The Girl from Chili 27; good performance; fair house. Barlow Brothers' Minstrels 1. The Little Minister 5. A Hot Old Time (return) 16. West's Minstrels 8. Midnight in Chinatown 12. Under the Red Robe 14. The Pirates of Penzance (Elks' benefit) 16, 17.——ITEM: Morenzo Hatch and Edith Palmer are rehearsing The Pirates of Penzance.

ATCHISON.—THEATRE (John Seaton, manager): Remember the Maine draw a large house Feb. 19; satisfaction given. The Girl from Chili played to 1,600 people, the largest audience in the history of the theatre, 20. The attraction was used for political purposes. Jeffries-Sharkey pictures to small house 21. Ariel Ladies Sextette gave a pleasing concert to S. R. R. O. 23. Barlow Brothers' Minstrels did excellent business 24; audience pleased. Ferris Comedians 23-3.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Manhattan Stock co. Feb. 19-24, presenting The Chain of Evidence, The Lightning Rod Agent, A Soldier's Sweetheart, Below Zero, Monte Cristo, and St. Valentine's Day; business good. Sousa's Band 3. The Little Minister 6.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Brown's in Town had a good house for a bad night Feb. 20; first-class co. The Little Minister 7. The Air Ship 14. Rice's Specialty co. 17. A Poor Relation 21.

LEAVENWORTH.—GRAND OPERA HOUSE (M. J. Cunningham, manager): The Adventure of Lady Ursula Feb. 20; excellent performance; good house. Black Crook, Jr., 25 delighted a full house. Manhattan Stock co. 26-3. Barlow's Minstrels 27.

WELLINGTON.—WOOD'S OPERA HOUSE (Bloch and Martin, managers): Grosjean's Comedians Feb. 19-21, presented Marguerite, An Unequal Match, and Why Jones Came Down; poor business; co. unsatisfactory. A Poor Relation 26.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): The Girl from Chile Feb. 24 delighted a large house. Dr. A. A. Willets 1. Ariel Ladies' Quartette 12. Midnight in Chinatown 17. Ernest Gamble 23.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Jeffries-Sharkey pictures Feb. 24; fair business. Manhattan Stock co. 5-10. A Breezy Time 15.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Amos Gipson, manager): Marie Lamour in A Wise Woman Feb. 24; good business; audience pleased.

OTTAWA.—BOHRRAUGH THEATRE (G. F. Kaiser, manager): Durno, magician Feb. 20; crowded house; pleasing entertainment. Black Crook, Jr., 27 pleased large audience.

PARSONS.—EDWARDS' OPERA HOUSE (Howard Graves, manager): Next Door Feb. 22; excellent performance; fair business. Midnight in Chinatown 8. A Poor Relation 14. The Air Ship 16.

LYONS.—BUTLER OPERA HOUSE (H. D. Doddridge, manager): Hagwood's Celebrities Feb. 22; good attraction; good attendance.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Black Crook Feb. 21; fair business. Barlow Brothers' Minstrels 2.

GIRARD.—HOLZER OPERA HOUSE (Phillips Brothers, managers): Empire Theatre co. 8-10 to capacity. Clara Matthews 1-3.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Black Crook, Jr., Feb. 19; poor business; co. fair. A Girl from Chile 7.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Dark.

GREAT BEND.—WILNERS OPERA HOUSE (F. Lewis, manager): Barlow Brothers' Minstrels 3.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Furch, managers): The Christian Feb. 21; good house; co. good; receipts $468. Howard and Dorset co. 26 in For Love's Sake; good house. Charley's Aunt was well presented 23 by the Dramatic Club (local) to S. R. O. Black Patti's Troubadours 6.

HENDERSON.—OPERA HOUSE (Leon L. Levi, manager): Florimel (local) Feb. 22; performance good; S. R. O. A Night in Chinatown 28.——ITEM: Ingram Crockett, of this city, wrote Florimel and Professor J. M. Bach composed the music.

ASHLAND.—THE NEW ASHLAND (Bryan and Martin, managers): Little Trixie delighted a big house Feb. 24. A Milk White Flag 27; packed house; audience delighted. Vogel and Deming's Minstrels 1. Scott's Minstrels 7.

MAYSVILLE.—WASHINGTON OPERA HOUSE (I. D. Dye, manager): Davis' U. T. C. to big business Feb. 20; performance ordinary. Two Married Men 24; fair house; good performance.

FRANKFORT.—CAPITOL OPERA HOUSE (Thomas Heffner, manager): Old Rube Tanner Feb. 22; business fair; performance good. Fields and Hanson's Minstrels 28. Two Married Men 3.

LANCASTER.—GARRARD OPERA HOUSE (F. B. Fessinger, manager): A Night in Chinatown Feb. 23; fair performance; small house. Chapman-Warren co. 26-3 opened to good house. 81 Plunkard 5.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, manager): Rube Tanner Feb. 20; fair business; co. poor. Two Married Men 22; fair house and co. Blue Jeans 7. Scott's Minstrels 12.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Two Merry Tramps Feb. 15; full house; audience pleased. Jack and the Beanstalk 16, 17. Shore Acres 24; fair business.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Tim Murphy in The Carpetbagger Feb. 25; fair house; good performance. Hans Hanson 27. Nashville Students 1. Murray and Mack 3, 4.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): West's Minstrels Feb. 25; crowded house; good specialties. Jefferson Comedy co. 2. Leon Herrmann 4.

THIBODAUX.—OPERA HOUSE (F. L. Knobloch, manager): Alba Heywood March 23.——ITEM: French's New Sensation disbanded here Feb. 24.

MONROE.—OPERA HOUSE (I. Sugar, manager): Krause-Taylor co. Feb. 26-3.

MAINE

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): The Little Minister Feb. 24. John Drew in The Tyranny of Tears 27. His Excellency the Governor 6.——PORTLAND THEATRE (E. E. Round, lessee; George W. Munroe in Mrs. B. O'Shaughnessy 23, 24; well attended. Elroy Stock co., presenting Northern Lights Friends, The Land of the Midnight Sun, Sapho, and Shall He Forgive Her, to capacity 26-2. Bennett and Moulton co. 5-10.——ITEMS: Burton Holmes' lecture on Moki Land was largely attended 1.—Robert M. Eberle, of John Drew's co., has been appointed stage-manager of Gem Theatre, Peak's Island, for the coming season.—Bartley McCullum will again manage the Cape Elizabeth Pavilion.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Corse Payton Southern Stock to big business Feb. 21-24, presenting The Parisian Princess, My Kentucky Home, Life in Louisiana, A Gigantic Liar, Drifted Apart, Is Marriage a Failure, and The Galley Slave; co. good. Daniel Sully 16.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Ullie Akerstrom in The Doctor's Warm Reception pleased a good audience Feb. 21. The Little Minister 23. Al. G. Field's Minstrels to packed house 24; every one satisfied. Bennett and Moulton co. opened 26 for a week to good house.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Al. G. Field's Minstrels Feb. 20; fair house; fine performance. The Little Minister 1. J. K. Emmet and Lottie Gilson 9. Daniel Sully 15.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Katherine Rober co. to $1,200 Feb. 19-24. The Little Minister 26.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Al. G. Field's Minstrels to capacity Feb. 26. The Little Minister 27. Elroy Stock co. 5-10.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Daniel Sully Feb. 19.

AUGUSTA.—MEONIAN HALL (Locke and Merrill, managers): Dark.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Dark.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Orpheus Club concert Feb. 21; artistic concert; good house. The Irish Alderman 22; good performance; large house. Cumberland Dramatic co. presented David Garrick 23; performance excellent; large house. Quo Vadis 24; poor performance; small audience. Bennett-Moulton co. opened for a week 26, presenting Darkest Russia to a S. R. O. house. Bills for rest of week: A Daughter of the South, The Prisoner of Algiers, The Pearl of Savoy, The Three Imperial Guardsmen, and Wife No. 2.

HAVRE DE GRACE.—CITY OPERA HOUSE: Sawtelle Dramatic co. Feb. 24; good attendance; co. well balanced. Repertoire: The Victorian Cross, A Wife's Victory, Across the Continent, The Midnight Flood, May Blossom, On the Hudson, Chattanooga '61, and A Country Courtship. Remember the Maine 1.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futtercer, manager): Felix De Christian's lecture Feb. 25 was abandoned on account of slim attendance. Remember the Maine 26; satisfactory performance; fair audience. Side Tracked 1; good entertainment; fair attendance. Stetson's U. T. C. 7.

CAMBRIDGE.—AUDITORIUM: Siddons-Pollock co. Feb. 27; performance poor; attendance medium. Frank Davidson co. 10.

MASSACHUSETTS.

LYNN.—THEATRE (Dodge and Harrison, managers): Ward and Vokes Feb. 22 in The Floorwalkers; pleasing performances, to capacity. Diamond Brothers' Minstrels 23, 24; satisfactory performances; good business. Corse Payton's Southern Stock co. 26-3; good business; satisfactory performances of A Parisian Princess, My Kentucky Home, The Galley Slave, The Factory Girl, A Member of Congress, Life in Louisiana, and A Gigantic Liar. A Female Drummer 5. Fritz in a Madhouse 6. Zaza 7. Daniel Sully 8. His Excellency the Governor 9. Lewis Morrison 10. Morrison Comedy co. 12-17.——WATSON'S (C. C. Stumm, manager): Fun in a Boarding School 22-24; fair business. The Crackerjacks 26-28; pleased crowded houses. The Grasshoppers 1-3. A Bunch of Keys 5-7. Robinson Opera co. 8-10.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagan, manager): Lester Walter Stock co. Feb. 19-24 continued to good business. The Merchant of Venice 8.——WILSON THEATRE (Thomas Hanley, manager): Lang's Operatic Burlesquers to good business 26-3; co. includes John and Lulu Keegans, Pearl Irving, Fred Bowman, Alvan, Lulu Theis, Mlle. Guilford, and Whinstanley and Sullivan.——ITEMS: The Postal Card, a farce, was recently produced in the chapel of the Universalist Church.—The Sons of Veterans' production of Zephra played to over $1,200.—The Father Mathew Dramatic Club will produce a play after Lent.—The Man of the Black Forest was produced before about 1,000 people by the French Dramatic Club 27.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Waite's Comedy co. did a good business Feb 19-24. Repertoire: A Duel on Wall Street, What Happened to Smith, The Kidnappers, Rip Van Winkle, The Ticket of Leave Man, My Uncle from Maine, The Burglar, A Husband on Salary, and The Diamond Mystery. George Summers and Belle Stevenson made hits, and Little Queen Mab was clever in specialties. Zaza 9.——OPERA HOUSE (Matt Powers, manager): A good specialty entertainment was furnished by John and Lulu Keegan, Hattie Raymond, Toby Lyons, Winstanley and Sullivan, May Parker, the Patnaudis and Pearlette Irving to fair business 22-24.

HAVERHILL.—ACADEMY OF MUSIC) James F. West, manager): Katherine Rober opened for a week Feb. 26 in Killarney, followed by She Couldn't Marry Three, Shall We Forgive Her, Romeo and Juliet, The Clemenceau Case, The Deacon's Daughter, A Nutmeg Match, Madame Sans Gene, Fanchon the Cricket, and The Devil's Mine; co. excellent; business good. The Cherry Pickers 24 gave satisfaction to a fair house. The Girl from Maxim's 5. A Female Drummer 7. Lewis Morrison 8. Zaza 10.——GEM THEATRE (Kimball and Co., managers): Vaudeville, headed by Petching Brothers.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Why Smith Left Home 3. Shenandoah 7. A Breezy Time 8. Frank Daniels 13. Chris and the Wonderful Lamp 15-17. Lewis Morrison 20.——AUDITORIUM (Buck and Kellar, managers): A Breach of Promise 26-28 gave satisfaction. Joe Harrington, Nita Abbott, and Nellie Sennett were much in evidence, and Otto Johnson's sleight of hand tricks were very clever. Morrison Comedy co. 5-10. Parisian Widows 12-14.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, manager): The Holy Cross College Dramatic Club gave a praiseworthy performance of The Critic before a large audience Feb. 26. John Drew 28 in The Tyranny of Tears. The Drummer Boy 5-10.——LOTHRAP'S OPERA HOUSE (Shea and Wilton, managers): Very heavy business was enjoyed by Shannon of the Sixth 26-3. W. H. Power won great applause. Over the Fence 5-10.

WALTHAM.—PARK THEATRE (W. R. Hill, manager): Diamond Brothers' Minstrels Feb. 22 pleased; fair house. The Cherry Pickers 22; good performance; good house. Uncle Josh Spruceby 27 satisfied a fair house. Burrill Comedy co. 1-3. Daniel Sully 5. Fritz in a Madhouse 7.——ITEM: R. E. Dean, of the Jere McAuliffe co., who has been laid up with a broken rib at his home here, will soon be able to rejoin his co.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): Have You Seen Smith failed to please good houses Feb. 22. Charles Drake, Lillian Maynard, Daisy Hamlin, and Lillian Emery made favorable impressions. Uncle Josh Spruceby entertained light houses 24; co. fair. Diamond Brothers' Minstrels did fair business and gave fair performances 26, 27. Grimes' Cellar Door 1-3. Robinson Opera co. 5-10. Bunch of Keys 12. J. K. Emmet and Lottie Gilson 15.

HOLYOKE.—OPERA HOUSE (R. L. Potter, manager): A Bunch of Keys Feb. 24; small house evening; crowded matinee; satisfactory performances. Why Smith Left Home 1; large and pleased audience. A Breezy Time 6. Shenandoah 8. Little Nell and the Marchioness 9.——EMPIRE (T. F. Murray, manager): A Stranger in a Strange Land 22-24; satisfactory business. On the Stroke of Twelve 26, 27; fair attendance.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): E. V. Phelan Stock co. closed an excellent week Feb. 24. J. K. Emmet and Lottie Gilson 26 in Fritz in a Madhouse to unprofitable business. Zaza 27. Uncle Josh Spruceby 1-3. Frankie Carpenter 5-10. A Female Drummer 12. His Excellency the Governor 13. The Girl from Maxim's 16. A Bunch of Keys 17.

FITCHBURG.—CUMINGS' THEATRE (George E. Sanderson, manager): Uncle Josh Spruceby Feb. 22; fair business. Y. M. C. I. Minstrels (local) 23; good business. Katherine Rober co. 5-10.——WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): Rice's Comedians opened for a week Feb. 26 to good business in Eagle's Nest. Have You Seen Smith 9.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Robinson's Opera co. Feb. 19-24; good houses. Uncle Josh Spruceby 26; good house. Daniel Sully 12.——(Fitz McIntosh, manager): Amateurs satisfactorily presented Finnigan's Fortune 27. Katherine Roberts 5-7.——(The Aleppos, managers): Diamond Brothers' Minstrels 28.

TAUNTON.—THEATRE (Gilbert Padelford, manager): Robinson Opera co. Feb. 26-3 opened to a crowded house. Repertoire: Said Pasha, Fra Diavolo, The Two Vagabonds, The Grand Duchess, The Bohemian Girl, The Moor's Bride, Olivette, The Chimes of Normandy, La Mascotte, The Mikado, and Billee Taylor; co. gave satisfaction.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Robert B. Mantell in The Dagger and the Cross Feb. 22, large and enthusiastic audiences. Uncle Josh Spruceby amused good houses 23. Daniel Sully in The Parish Priest was received with favor by a large house 24. John Drew 26. Zaza 2. A Bunch of Keys 3. Corse Payton Comedy co. 5-10.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Anderson's Tacita co., assisted by local talent, Feb. 23, 24 gave excellent satisfaction. Uncle Josh Spruceby pleased a large audience 28. Washburn's Minstrels 8. His Excellency the Governor 12. Corse Payton Southern Stock co. 19-24.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Have You Seen Smith Feb. 26; fair business. Zaza 28. J. K. Emmet and Lottie Gilson in Fritz in a Madhouse 1 delighted a small audience. Waite's Comedy co. 5-17. Chris and the Wonderful Lamp 22.

LOWELL.—OPERA HOUSE (Fay Brothers and Horsford, manager): Corse Payton's Comedy co. 19-3; good business. The Little Minister 5. The Girl from Maxim's 6.——MUSIC HALL (W. H. Boody, manager): Fun in a Boarding School 26-28; good houses. Twentieth Century Maids 1-3. Cracker Jacks 5-8.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): Empire Stock co. 5-10. Little Nell and the Marchioness 12.——THE BURBANK CASINO (George A. Burbank, manager): Symphony concert (local) 8.

LEOMINSTER.—MUSIC HALL (Stephen Bogrett, manager): Dad in Harness Feb. 23; fair house. Ben Hur readings 26 interesting; small audience. A Bunch of Keys 2. Zaza 6. A Female Drummer 16.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Julia Marlowe Feb. 22 canceled. Morrison Comedy co. opened for a week 26; co. competent. James A. Herne 2.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): A Bunch of Keys 1. Lester Walter Stock co 5-10.

MARLBORO.—THEATRE (F. W. Riley, manager): Fritz in a Madhouse 4. D'Ormond-Fuller co. 12-17.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): James A. Herne 2. A Breezy Time 5. Fritz in a Madhouse 19.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Town Topics 6.

MICHIGAN.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Harry Shannon co. Feb. 12-23, presenting The Squire's Daughter, The Prince of Liars, A Race for Congress, The Little Romp, Nobody's Fool, Cousin Teddy, Frou-Frou, Paradise Regained, A Celebrated Case, and Alone in the World; S. R. O. at nearly all the attractions. For Fair Virginia 5. Young Opera co. 6-10.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Sousa's Band Feb. 22 turned people away. Homer W. Dickinson, of this city, who is a member of the organization, played a saxophone solo. Finnigan's 400 28. Harrison J. Wolfe 8. Passion Play pictures 12.

GRAND RAPIDS.—POWERS (O. Stair, manager): The Highwayman was well produced Feb. 24; good audience. Kelcey-Shannon co. 6.——GRAND (O. Stair, manager): Isham's Octoroons packed the house 25-28. Belle Davis was unable to sing, owing to illness. The Bowery After Dark 28-3.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Davidson Stock co. 19-24 in Check, The Hand of Fate, All for Gold, The Sultan's Daughter, Love and Law, Cinderella, and My Mother-in-Law; business good; satisfaction given. Young Brothers' U. T. C. 2. Sun's Minstrels 17.

MANISTEE.—THE GRAND (Edward Johnson, manager): Hunt Stock co. Feb. 19-24; good performance; light business. Plays presented: The Counterfeiters, When His Wife's Away, The Blacksmith's Daughter, For Her Sake, Ranch No. 10, and The Old Homestead.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Hendrickson, manager): Fanny Rice Feb. 21; S. R. O.; fair performances of Nan, the Good for Nothing, My Milliner's Bill, and A Double Lesson. A Bachelor's Honeymoon 27; good business; excellent co.

TRAVERSE CITY.—CITY OPERA HOUSE (John Wilhelm, manager): Fanny Rice Feb. 15; large house. Hunt Stock co. 5-10.——STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Side Tracked 13.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Sousa's Band played before a very large house Feb. 19. Mathews and Bulger 21 presented By the Sad Sea Waves to pleased audience. Stetson's U. T. C. 2, 3.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Harry Shannon co. (return) Feb. 23, 24 in The Prince of Liars; good house. U. T. C. 27; packed house.——EMPIRE THEATRE (Peltier and Walters, managers): American Vaudeville co. 26-3; good houses.

YPSILANTI.—OPERA HOUSE (Quirk and Gallup, managers): U. of M. Glee and Banjo clubs to good house Feb. 24. Stetson's U. T. C. 26; big business. Kelcey-Shannon co. 10. Sun's Minstrels 15. For Fair Virginia 17. Shore Acres 20.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): Mathews and Bulger in By the Sea Sea Waves Feb. 24; fair and pleased audience. Stetson's U. T. C. 1. Kelcey-Shannon co. 5.

CALUMET.—ITALIAN OPERA HOUSE (John D. Cuddihy, manager): A Bachelor's Honeymoon Feb. 26; small business; co. good. Morrison's Faust 21. Under the Dome 23.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): The Wealthy Widow Wiggles Feb. 21 disappointed a good audience. Finnigan's 400 12.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): A Stranger in New York 5. A Hot Old Time 12. Shore Acres 22.

SAULT STE. MARIE.—SOO OPERA HOUSE (Harry Booker, manager): Frank E. Long co. opened for a week Feb. 26. Walker Whiteside 28.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): How Hopper Was Side Tracked Feb. 21; fair house; audience pleased.

MUSKEGON.—OPERA HOUSE (Cavan and McGraft, managers): The Highwayman Feb. 23; pleased good business.

MINNESOTA.

ST. CLOUD. DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Otis Skinner, with Nanette Comstock and a good co., presented The Liars to a crowded house Feb. 24. Toll Gate Inn 21; light house; play and co. above the average; audience pleased. What Happened to Jones 9.

ST. PETER. OPERA HOUSE (H. J. Ludeke, manager): Fowler-Perkins Stock co. in Nell, the Waif, A Soldier's Sweetheart, and Ten Nights in a Bar Room Feb. 20-22; fair performances; fair business. Remember the Maine 5.

AUSTIN. OPERA HOUSE (C. H. Davidson, manager): Elsie De Tourney in Mary Queen of Scots Feb. 13; small but appreciative audience. Maxam and Sights co. in The Inventor, Mab, Enchered, The Mother-in-Law, and Dad's Angel gave satisfaction.——ITEM: Maxam and Sights joined the Elks here.

CROOKSTON. GRAND OPERA HOUSE (Kirsch Brothers, managers): Walker Whiteside in Hamlet Feb. 21; large and pleased house. The Hottest Coon in Dixie 26. Rentz-Santley co. 2.

WINONA. OPERA HOUSE (O. F. Burlingame, manager): Corinne in The Little Host Feb. 21; good business and performance. Otis Skinner 26. The Sorrows of Satan 27. Sporting Life 6.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): The Sorrows of Satan Feb. 26; excellent performance; S. R. O.

WASECA. WARD'S OPERA HOUSE (E. W. Ward, manager): A Yenuine Yentleman 6. A New Partner (local) 17.

STILLWATER. GRAND OPERA HOUSE (E. W. Durant, manager): George R. Wendling Feb. 22.

FARIBAULT. OPERA HOUSE (C. E. White, manager): Dark.

MISSISSIPPI.

M'COMB. NEW OPERA HOUSE (C. W. Crabb, manager): South Before the War Feb. 20, good performance; small house. Robson Theatre co. opened for a week 26 in Cast Adrift to a packed house; audience delighted. Mollie Nelson, May Pfaff, and W. T. Robson scored. A Texas Steer 17.

NATCHEZ. TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Tim Murphy in The Carpetbagger Feb. 26; good business. Robson Theatre co. 5-7. Morrison's Faust 9. Rable-Kreyer co. 12-14. A Texas Steer 16. Jefferson Comedy co. 19.

GREENVILLE. LAKE'S OPERA HOUSE (H. E. March, manager): Large and pleased houses were the rule during the engagement of Packard's Opera co. Feb. 22-24. South Before the War 26; fair house. The Christian 8.

COLUMBUS. O'NEILL THEATRE (Gardner and Selig, managers): Packard Opera co. Feb. 28, 1.

MISSOURI.

ST. JOSEPH. TOOTLE THEATRE (C. U. Philley, manager): Joseph Murphy presented Shaun Rhue Feb. 20 and The Kerry Gow 21; large and appreciative audiences. Francis Wilson in Erminie 23. Stuart Robson 28. Sousa's Band 2.——LYCEUM THEATRE (C. U. Philley, manager): Ferris Comedians, presenting His Twin Brother 18, My Jim 19, The Three Musketeers 20, An Innocent Sinner 21, The Chorus Girl, Lend Me Five Shillings, and Turned Up 22. On the Ohio 23, and A Rag Time Sport 24, packed the house every night. Barlow's Minstrels 25, 26; large crowds; performances good. Wills Brothers' co. 1-3.

WARRENSBURG. MAGNOLIA OPERA HOUSE (Isaac Markward, manager): The Crows Feb. 19-24; fair business; good co. Repertoire: The Castaway, Monte Cristo, A Duel of Hearts, The Golden Cliff, Cyrano de Bergerac, The Irish Doctor, Fanchon the Cricket, and Mistakes. The co.'s efforts in Cyrano and Monte Cristo deserve special mention, as does the work of Messrs. Barrington and Switzer. John De Witt Miller 28. Thomas McClary 10.——NORMAL AUDITORIUM (George Howe, manager): W. S. Clark, reader, 22; big business.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Dalrymple Comedy co. Feb. 19-24 to good business, presenting A Sailor's Lass, Streets of London, A Chicago Boy, What Happened to Smith (After the Ball), His Brother's Wife, and Flannigan's Ball. Watson Sisters 26 canceled. A Batch of Blunders 9.——ITEM: The Rosar Trio joined Dalrymple co. here.

JOPLIN.—CLUB THEATRE (George R. Nichols, manager): Brown's in Town (return) Feb. 21; small house; bad weather. Next Door 24, 25; good house and performances. Myrkle and Harder co. 26-3. A Hot Old Time 4. The Girl from Chili 5. Midnight in Chinatown 6. Other People's Money 11. West's Minstrels 12.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): The City of New York Feb. 24; fair business; co. strong. A Poor Relation 3. Other People's Money 16.——ITEM: Dick Arnold and Frank McIntyre, of this city have signed with Forepaugh and Sells Brothers' Circus, and Charles Woodland with Wallace's Circus.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Myrkle and Harder co. Feb. 19-24 presented The Sultan's Daughter, For His Sister's Sake, The Engineer, Lady Kursten's Secret, The Duchess of Arleigh, and Miss Fresh from 'Frisco; small business, owing to bad weather; performances good. Don't Tell My Wife 5. A Poor Relation 9.

CHILLICOTHE.—LUELLA GRAND THEATRE: Shepard's Minstrels Feb. 20, 21; fair business; good performances. Stowe's U. T. C. 24 pleased large crowd. In Atlantic City 28.——ITEM: After March 1, Z. B. Myers takes charge of the Opera House; opens with Sousa's Band 2. A Poor Relation 6. The Air Ship 8. A Hot Old Time 14.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): The Heart of Maryland to S. R. O. Feb. 20. Two Little Vagrants 22; fair business. Black Patti's Troubadours 23; fair business. Wills Brothers 27. A Lady of Quality 28. Murray Comedy co. 12-17.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Stettmund, manager): Next Door Feb. 20; good houses. Cinematoscope 23, 24; good houses. Old Uncle Jed failed to appear 27. The Girl from Chili 2. Morey Stock co. 5. A Poor Relation 12. The Air Ship 15.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): Barlow Brothers' Minstrels gave good performance Feb. 20; packed house. White Crook 5.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Midnight in Chinatown Feb. 26; good performance. Don't Tell My Wife 1. A Poor Relation 7.

SEDALIA.—WOODS' OPERA HOUSE (Dr. H. W. Woods, manager): Old Uncle Jed Feb. 23 did not arrive. Midnight in Chinatown 1.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): Stowe's U. T. C. Feb. 21; fair house. The Crows 26-3.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Watson Sisters' Burlesquers Feb. 23 failed to appear. Leopold Godowsky 5.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): Jeffries-Sharkey pictures 6.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Clara Thropp in A Doll's House and A Remedy for Divorce Feb. 21-24; satisfactory business. A Contented Woman 25-

Settle co. in Twenty Years After 26; fair house; good performance. Same co. in Faust and Married Life 27, 28. McCarthy's Mishaps 1.

YORK.—AUDITORIUM (J. A. Parks, manager): What Happened to Jones Feb. 24; full house; audience pleased. Harry Corson Clarke was ill and his part was played excellently by Charles W. Terriss. Sweeney and Alvido's Minstrels 3. Clara Vaughn Concert co. 5.

BEATRICE.—PAIDOCK OPERA HOUSE (R. D. Fuller, manager): Remember the Maine Feb. 23; fair business. Sowing the Wind 1.——ITEM: Oscar Handler, of Remember the Maine, was left in Denver, Col., ill with consumption.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Harry Corson Clarke in What Happened to Jones Feb. 21 failed to appear. Next Door 5. Rusco and Holland's Minstrels 9. Devil's Auction 15.

HASTINGS.—KERR OPERA HOUSE (W. Schellack, manager): Harry Corson Clarke in What Happened to Jones Feb. 23; small and pleased audience.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Have You Seen Smith Feb. 24; fair house; performance fair.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Dark.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): Sowing the Wind 2.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Grau Opera co. in Wang. The Bohemian Girl, and Paul Jones Feb. 21, 22; good business.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (E. Piper, manager): Jules Grau Opera co. Feb. 19, 20 in Wang and Paul Jones to good business.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Cherry Pickers Feb. 21 pleased good house. Robert B. Mantell in The Dagger and the Cross 23 gave satisfaction to packed house. The Little Minister 3. A Female Drummer 6. The Girl from Maxim's 7.——PARK THEATRE (Ormsby A. Court, manager): Jere McAuliffe co. opened 26 for week to S. R. O. Repertoire: The New Fire Patrol, The Man o' Warsman, Southern Chimes, Under Sealed Orders, The Lights o' London, Escaped from Sing Sing, Niobe, What Happened to Bones, The Snares of New York, The Slaves of Sin, and Rip Van Winkle. Fun in a Boarding School 5-7. Crackerjacks 8-10.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): Daniel Sully in The Parish Priest Feb. 23 pleased a large audience. Wolford-Sheridan co. opened for a week 26 to a packed house. Plays: Drifted Apart, The Power of the Cross, The Brand of Cain, The Heart of Arkansaw, On the Mississippi, Under Two Flags, The Smugglers, and The Pulse of New York.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Humpty Dumpty (local) Feb. 22; big business. Grimes' Cellar Door had a medium house 24. The Little Minister 2. Diamond Brothers' Minstrels 3. Zasa 5. A Female Drummer 7.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The Doctor's Warm Reception Feb. 23; good house. Zasa 3. Adelaide Thurston in The Little Minister 6. The Girl from Maxim's 8.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): The Little Minister 7. Diamond Brothers' Minstrels 8.

NASHUA.—THEATRE (A. H. Davis, manager): Rice's Comedians closed a week Feb. 24. Wolford-Sheridan 5-10.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Fadette's Woman's Orchestra delighted a large audience Feb. 24.

NEW JERSEY.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager): The Gems in The Curse of Pride, Only a Private, A Heart of Fire, Her Double Life, The Wall of the World, and The Octoroon Feb. 26-3; fair houses; co. satisfactory. Bon Ton Stock co. 5-10.——OPERA HOUSE (John J. Goetchius, manager): Alma Chester co. in Herminie, The Wages of Sin, Dangers of a Great City, Slaves of Gold, Beyond Pardon, The Great Northwest, and Imbavogue 26-3; fair houses, co. pleased. The La Delis scored in their specialty. Just Before Dawn 5-7. Sapho 8-10. Corse Payton co. 12-17.——SANTEE HOUSE HALL: Mart Lang, humorist, caught a large audience 26.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Brainger, manager): Remember the Maine Feb. 19 pleased a small house. The Turtle 19; fair house; poor performance. What Happened to Jones 20; house filled; fair performance. A Colonial Girl 28.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Macauley-Patton co. Feb. 19-24, business good; performances above average. The Matinee Girl Mon 25; performance good; good house. New York Stars 2. Remember the Maine 3. Quo Vadis 5.

ORANGE.—COLUMBUS THEATRE (John T. Fanlt, manager): Howard Harrigan entertained fair houses Feb. 22 with Old Lavender, and August the Barber.——MUSIC HALL (Charles R. Dodd, manager): Culhane, Chace and Weston's Minstrels were acceptable 23, 24.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): George W. Monroe in Mrs. O'Shaughnessy pleased large houses Feb. 22-23. A Trip to Countown 1-3; large audience; co. good. Sapho 5-7.——ITEM: Ed Cook, manager of A Trip to Countown, is an old Hobokenite and was royally received.

RED BANK.—C. E. Nieman, manager): Culhane, Chace and Weston's Minstrels Feb. 24; fair house, good performance. Chattanooga 25 pleased a good audience. George W. Monroe in Mrs. O'Shaughnessy 4; fair business; performance good.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Corse Payton Stock co. caused a large week's business Feb. 26. The Katzenjammer Kids gave satisfaction to good house 1. Mlle. Fifi 6. Henry Miller 10. Sawtelle co. 12-14.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): The Pirates of Penzance (local) Feb. 27; S. R. O.; delighted audience. Culhane, Chace and Weston's Minstrels 1.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Culhane, Chace and Weston's Minstrels Feb. 27; good performance.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): Ashton's Vaudeville co. Feb. 26, 27; fair business; co. poor. Bund Tom 7.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Sapho 24 to capacity. Culhane, Chace and Weston's Minstrels 28.

NEW MEXICO.

ALBUQUERQUE.—NEW ALBUQUERQUE THEATRE (Charles F. Riggs, manager): Scalchi Concert co. Feb. 21 to good house; excellent performance.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Too Much Money 10. Barlow Brothers' Minstrels 14.

NEW YORK.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (B. R. Sweet, manager): Watt's New Stock co. closed a week of tremendous business Feb. 24. The scenery carried by this co. is unusually elaborate. The opening bill selected by Himmelein's ideas was In the Heart of the Storm, which was satisfactorily presented 26 to an audience that completely filled the house, notwithstanding the coldest weather of the season. The co., headed by Beatrice Earle, is a good one, and the specialties excellent. Repertoire first half of week: Hagie's Nest, The Irish Hero, and The Census Taker, which drew good business. Crockett's Comedians (local) 6. Ah Foo 10. Why Smith Left Home 12. A Day and a Night in New York 14. Master and Man (local) 16. The Gunner's Mate 17.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): The Loyal Heart of 1861 (local) Feb. 23 to S. R. O.; performance good. La Porte Comedy co. opened a week 26 to light houses. Plays presented first half week: An Unequal Match, Tagg the Waif, and A Brother's Revenge. Cinderella pictures 7, 8. Myles McCarthy 13. Manhattan Burlesquers 19. The Katzenjammer Kids 24.——ITEMS: Addie R. La Porte has signed to play Topsy with Preston's U. T. C. the coming Summer.—An effort is being made to have The Loyal Heart of 1861 presented at Utica during the G. A. R. encampment in May.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Finnigan's Ball to S. R. O. Feb. 23. The Royal Box pleased large audiences 24. Edward Harrigan in Old Lavender delighted a good house 26. Man's Enemy 2. 3. Andrew Mack 5. What Happened to Jones 6. Kelly's Kids 7. James A. Herne 9. At Piney Ridge 10.——ITEMS: Manager Benedict, who has been ill, is now convalescent.—A benefit entertainment to be given April 6 is being arranged by Treasurer Charles G. McDonald and Door-Keeper Benjamin Helme.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): Across the Pacific Feb. 22-24 proved one of the best military plays of the season. The co. was headed by Howard Hall and was well balanced. The scenic effects added much to the interesting situations. Attendance large. May Irwin 3.——JACOBS' LYCEUM (H. R. Jacobs, manager): On the Stroke of Twelve 23-24 was sensational and packed the house at each performance. Finnigan's Ball 26-28 included several good specialty people and amused. Chattanooga 1-3.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Empire Stock co. closed a successful week Feb. 24. Plays Produced: The Stowaway, The Turn of the Tide, The Burglar, The Heart of the Klondike, The Great Monopoly, and On the Bowery. Lyceum co. in The Merchant of Venice to good house Feb. 26; co. satisfactory. The Dairy Farm Feb. 28 drew a deservedly large house; co. strong and well balanced. Andrew Mack 6. At Piney Ridge 9. George W. Wilson co. 12-17.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): The Sleeping City Feb. 26-28; attendance large. Kelly's Kids 1-3 pleased fine houses. The Turtle 5-7.——LYCEUM THEATRE (A. E. Wollfe, manager): Large audiences greeted Mrs. Sarah Cowell Le Moyne 27, 28 in The Greatest Thing in the World. May Irwin to large house in Sister Mary 1. Three Little Lambs 2, 3; fair business. E. H. Sothern and Virginia Harned 5-7.

GLENS FALLS.—EMPIRE THEATRE (W. F. Bissell, manager): The Royal Box Feb. 28; good business, excellent performance. Sag Harbor 8. The Merchant of Venice 12.——OPERA HOUSE (F. E. Flynn, manager): Empire Stock co. 26-3 opened to S. R. O.; co. and specialties good. Repertoire: The Stowaway, The Turn of the Tide, Between the Acts, The Heart of the Klondike, The Great Monopoly, and On the Bowery. The Gunner's Mate 14.

YONKERS.—MUSIC HALL (William J. Bright, manager): Gibney-Hoeffler co. Feb. 26-3 to good houses, giving fair performances of The Woman in Black, The Last Stroke, Jack o' Diamonds, Angie the Country Girl, The Black Flag, The Prince of Liars, and The New Charity Ball; specialties by Fred Golding, Billy Stanford, Mabel Fowler, Cliff Farrell, and De Hollis and Valora.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): The Dairy Farm Feb. 26; first-class performance; fair audience. Sapho 3. What Happened to Jones 7. Crockett's Comedians 15. The King of the Opium Ring 20.——ITEM: The inmates and attendants of the Matteawan State Hospital are to give a minstrel performance at that institution 8.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): The McKnight Choir (local) in Princess Ida Feb. 20-22; large business. Welsh Brothers' U. T. C. 23; fair business. The Span of Life 4.——GLOBE THEATRE (E. L. Johnson, manager): Miss New York, Jr., 26-28; good business. Tenderloin Burlesquers 1-3. Manhattan Club Burlesquers 5-7.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, lessee; S. S. Vail, manager): Carner Stock co. Feb. 19-26 opened to S. R. O., giving satisfaction. Plays presented: Shadows of a Life, Brother Against Brother, Master and Man, The Diamond Mystery, Rip Van Winkle, and The Ranch King.——ITEM: Arthur Blackaller joined the Carner co. here.

RONDOUT.—LISCOMB'S OPERA HOUSE (George C. Liscomb, manager): Tommy Shearer co. closed a week Feb. 14; packed houses; first-class performances. Minnie Lester, in The Lost Treasure, opened for a week 26; poor performance. Manager Liscomb canceled rest of engagement. What Happened to Jones 5.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): A Greek Slave to good house Feb. 22. Sarah Cowell Le Moyne in The Greatest Thing in the World 26; fair and pleased audience. Three Little Lambs to good business 28. Mildred Holland in Aria 8. The Sunshine of Paradise Alley 9. Andrew Mack in Cinderella pictures 12. Keliar 13. The Katzenjammer Kids 14, 15. Jefferson De Angelis (return) 17.

BINGHAMTON.—STONE OPERA HOUSE (J. P. S. Clark, manager): The Huntley-Jackson co. in The Jerome, The Last Mail, The Detaulter, An Innocent Sinner, For Liberty and Love, My Maryland, The Golden Giant Mine, and The Wood, had large and pleased houses 19-24. Waite's Stock co. 5-10.——STANDARD THEATRE (F. M. Cooley, manager): Dark.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Waite's Stock co. Feb. 26-3 opened to a crowded house in The Waifs of New York; strong co. Other plays: Out in the Streets, The Orphans of New York, Adrift in a Great City, Jack Sheppard, Raise Colors, and Signal Lights. Gibney-Hoeffler co. 5-10.

HUDSON.—OPERA HOUSE: The Dairy Farm Feb. 26; excellent performance; good audience. Saenger Amitton and Paul Taylor were most satisfactory. Chattanooga 28; fair performance; poor audience. Uncle Abe Lincoln 3. What Happened to Jones 5. Town Topics 22. Bon Ton Burlesquers 24. The Cherry Sisters 24.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Man's Enemy Feb. 26-28; performance and business good. Finnigan's Ball 1-3; good houses.——MARX'S OPERA HOUSE (Martin and Madigan, managers): Ed. Rush's co. in Sapho 26 to capacity of house. The local authorities threatened to stop the performance, but were restrained by an order from the court. A Night in Chinatown 24, 25; fair houses.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): Three Little Lambs 1. May Irwin 2. Andrew Mack 3, 4.——GRAND OPERA HOUSE (S. S. Shubert, manager): The White Heather proved a fine scenic production, 22-24, and was also well acted and well attended. Kelly's Kids seemed to please fair crowds 25-28. The Turtle 1-3. The Shubert Stock co. will return to for an indefinite period, opening in The Last Word.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): A Greek Slave drew a large audience Feb. 21; performance fair; at Piney Ridge pleased a fair audience 22. The White Slave entertained large audiences 23, 24. The Turtle drew a fair house 25. Andrew Mack 7. Uncle Josh Spruceby 9, 10. Rogers Brothers 12.——ITEM: Bert Dorria joined The Turtle here.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles A. Bird, manager): At Piney Ridge (return date) Feb. 23; large audience; receipts $400; fine performance. The Span of Life drew nightly 26; co. medium, with the exception of the Bonnettas. A Hon's Heart 6. The Turtle 9.

CORNING.—NEW OPERA HOUSE (E. C. Game, manager): What Happened to Jones Feb. 22; large and satisfied audience. Finnigan's Ball 24; S. R. O.; audience pleased. A Breezy Time 25; big business; fair performance. Man's Enemy 1. George W. Wilson co. 5-10.

NIAGARA FALLS.—INTERNATIONAL THEATRE (John Laughton, manager): The Real Widow Brown Feb. 22; poor house and performance. Jefferies-Sharkey pictures 23 to capacity. Under the Dome 24; house light; poor performance. The Sleeping City 1. At Piney Ridge 3.

PENN YAN.—YATES LYCEUM (E. M. Groot, manager): The Sleeping City Feb. 24; poor performance; small house. Muldoon's Picnic 3. The Sunshine of Paradise Alley 7.——ITEM: Mrs. E. M. Groot gave a charity reception and ball 25. Manager Groot gave the use of the Opera House.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Boston Quartette Feb. 24; light house. Savoy Stock co. 26-3, first half of week in The White Squadron, The Land of the Midnight Sun, The District Fair, and An Actor's Romance; good business. The Royal Box 7. Muldoon's Picnic 8.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): A Breezy Time Feb. 26; excellent performance. A Crazy Patch 1. The Merchant of Venice 2. Why Smith Left Home 13. Edward Harrigan 17.——BROADWAY THEATRE (George L. Curtiss, manager): Dark.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Elroy Mack co. Feb. 19-24; good business. Plays presented last part of week: The Midnight Alarm, An Actor's Romance, The District Fair, The Land of the Midnight Sun, and She. A Night in Chinatown 1. Sapho 2.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): The White Slave Feb. 21 pleased a fair audience. The Royal Box 26; fine performance; light business. The Dairy Farm 1. At Piney Ridge 7. The Sunshine of Paradise Alley 15. Knobs o' Tennessee 20.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Finnigan's Ball Feb. 22; fair sized house. Andrew Robson and co. far above the average presented The Royal Box 26 to fair business. Lyceum co. 3. At Piney Ridge 8.

MIDDLETOWN.—CASINO THEATRE (Odell S. Hathaway, manager): Edward Harrigan in Old Lavender gave satisfaction Feb. 26; crowded house. The Doctor's Warm Reception 5. A Night in Chinatown 7. U. T. C. 12. A Merry Chase 14. Mlle. Fifi 17.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): What Happened to Jones Feb. 28; satisfactory performance; audience small, account storm. The Royal Box 5. The Sunshine of Paradise Alley 12.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Sun's Minstrels Feb. 14, and Under the Dome 16 to poor houses. The Sunshine of Paradise Alley gave satisfaction to good house 27. The Span of Life 3. Mildred Holland 15.

ONEONTA.—NEW THEATRE (George B. Baird, manager): Lyceum co. presented The Merchant of Venice Feb. 24; crowded house; satisfaction given. Empire Stock co. 12-17. Boston Ladies' Symphony Orchestra 19.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Lyceum co. in The Merchant of Venice Feb. 22 delighted a large audience. Sapho Burlesquers 8. Boston Ladies' Symphony Orchestra 14.

LOWVILLE.—NEW TOWN HALL (Town Board, managers; W. H. Eglcton, clerk): Opened Feb. 27 with The Merchant of Venice by the Lyceum co.; receipts $780. Western Stars 28; good house. Othello 1. Muldoon's Picnic 5.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): The Real Widow Brown Feb. 19; large and pleased audience. Under the Dome 22; fair house. The Sleeping City 23; audience small but appreciative. Muldoon's Picnic 5.

MIDDLEPORT.—OPERA HOUSE (Hinchey and Vary, managers): The Sunshine of Paradise Alley to full house Feb. 26; excellent performance. Stetson's U. T. C. 22.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Welsh Brothers' U. T. C. Feb. 27; good business. The Span of Life 1 canceled. A Lion's Heart 5. Jefferson De Angelis 15.

PERRY.—AUDITORIUM (H. A. Cole, manager): Ladies' Symphony Orchestra Feb. 22; full house; excellent programme. The Sunshine of Paradise Alley 1. Moving pictures 10. The Hickory Farm (local) 15.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Elks' Minstrels repeated Feb. 23; large house. Egypta (local) 26, 27; large houses. The Royal Box 1. At Piney Ridge 6.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Boston Ladies' Symphony Orchestra pleased a large audience Feb. 21. The Sunshine of Paradise Alley 5.

LOCKPORT.—HODGE OPERA HOUSE (W. B. Lerch, manager): Jeffries-Sharkey pictures Feb. 22; big business. At Piney Ridge 24; small but satisfied audience. Kellar 7. Three Little Lambs 8.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Shannon of the Sixth 14. Brown's in Town 23.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): The Sunshine of Paradise Alley Feb. 28 pleased a large audience. Brown's in Town 12.

ALBION.—GRAND OPERA HOUSE (M. H. Rider and Co., managers): The Turtle 12. Stetson's U. T. C. 20.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Brown's in Town 9. The Corner Grocery 20.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): The Sunshine of Paradise Alley 3. The Span of Life 5.

AUBURN.—BURTIS OPERA HOUSE (R. S. Newton, manager): Kelly's Kids pleased a good house Feb. 24. The Dairy Farm 3. Elroy Stock co. 5-10.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Sapho 6. Edward Harrigan 16.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): The Royal Box 2. Al. Reeves' co. 9. Mildred Holland 10. Kellar 11. Humpty Dumpty 14 and 15; small house. A Night in Chinatown 6.

PLATTSBURG.—THEATRE (M. H. Farrell, manager): Sag Harbor 7.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): La Porte Comedy co. 5-10.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): What Happened to Jones 1.

FREDONIA.—GRAND OPERA HOUSE (Potter and Cook, managers): Kellar 6.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): Stetson's U. T. C. Feb. 21.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (McAdoo Brothers, managers): Side Tracked Feb. 23, S. R. O.; satisfaction given. The American Girl 26, fair house; audience pleased. Gorton's Minstrels 27. An Indiana Romance 7. Joshua Simpson 14. Quo Vadis 19.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Gorton's Minstrels Feb. 24; good business; performance fair. The American Girl 25 pleased a large audience.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): An Indiana Romance Feb. 26; large and pleased audience. Scnuman Concert co. 26; fair house; performance satisfactory.

WILMINGTON.—OPERA HOUSE (S. A. Schloss manager): Louis Morrison's Faust Feb. 21; large and pleased house. Ward and Vokes 1.

FAYETTEVILLE.—F. I. L. I. OPERA HOUSE (J. G. Hollingsworth, manager): An Indiana Romance Feb. 26. Quo Vadis 10.

[illegible]BURG.—OPERA HOUSE (J. A. Wedded, manager): An Indiana Romance Feb. 19; to S. R. O.; pleased audience.

NEW BERNE.—MASONIC OPERA HOUSE (J. C. Green, manager): Schuman Concert co. Feb. 28.

ELIZABETH CITY.—ACADEMY OF MUSIC (Louis Selig, manager): The American Girl 9.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Walker Whiteside presented Hamlet to good business Feb. 20; Mr. Whiteside excellent, but support weak. Otis Skinner in The Liars to good business 22; first-class performance. Toll Gate Inn to light house 24; performance well received. Emma Nevada 26. Rentz-Santley co. 1. The Hottest Coon in Dixie 6. Queen Esther (local) 9, 10. Max Bendix Concert co. 13. What Happened to Jones 15.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Walker Whiteside gave a superb rendering of Hamlet Feb. 19; support fair. Emma Nevada captivated her audience 21. Otis Skinner in The Liars 24; good co. Rentz-Santley co. 26; poor burlesque. Toll Gate Inn 28. The Hottest Coon in Dixie 1. What Happened to Jones 13.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Toll Gate Inn pleased a fair audience Feb. 23.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): The Hottest Coon in Dixie Feb. 20; good house; audience pleased. What Happened to Jones 19.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): Walker Whiteside Feb. 23 in Hamlet; fair house; pleased audience.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Alives, business-manager): Jefferson De Angelis in The Jolly Musketeer to fair business Feb. 25, 26. Alice Nelsen in The Singing Girl to S. R. O., 26-27. The star, Eugene Cowles, and the rest of the co., were in excellent voice and the opera went with a dash and vigor. Because She Loved Him So to slim houses 28-1.——LYCEUM THEATRE (Frank Burt, manager): Clifford and Huth did big business with Courted into Court 22-24. The co. needs strengthening. Through the Breakers 25-28 opened to big house and was well presented. C. M. EDSON.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): A Hot Old Time to fair business Feb. 22-24; competent co. Louis Mann and Clara Lipman in The Girl in the Barracks to fair business 26; comedy does not afford the stars scope for their abilities.——PARK THEATRE (Harry E. Pelcht, manager): Tammany Tigers 22-24; S. R. O.; a few pleasing specialties. Irwin's Specialty co. 26-28; S. R. O.; specialties and burlesques above the average.——ITEM: Gilbert Burrows, treasurer of the Park, is the proud father of a boy. J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Richards and Canfield in A Temperance Town had a good house Feb. 22; performance gave satisfaction. St. George Hussey in The Wealthy Widow Wiggles 27; small house, owing to counter attraction. Miss Hussey and C. F. Lorraine were excellent. Jeffries-Sharkey fight pictures 28. Victoria Burlesquers 6.——ITEM: C. M. Murphy, manager of the Opera House, Madison, Ind., has returned there after a visit with Urbana relatives. W. H. McGOWN.

SPRINGFIELD.—GRAND OPERA HOUSE (E. R. Foltz, manager): Ehrgott-Gano Concert drew a large house Feb. 23. Hello Bill 24; good audience; co. strong. The Bowery After Dark drew a large house 26, pleasing the audience. The Christian was greeted by a packed house 27. A large audience was delighted with The Girl in the Barracks 28. Dewey, the Hero of Manila 2. A Jolly Lot 3. Daniel R. Ryan co. 5-10.——BLACK'S OPERA HOUSE (Charles Bruner, manager): American Burlesquers drew packed houses 23, 24. The Telephone Girl to good business 25. Two Merry Tramps pleased 28. Bowery Burlesquers 2. Old Rube Tanner 3. Victoria Burlesquers 6. Night Owls 10.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Alexander Black was unable to give his entertainment Feb. 22, his baggage having been lost in a wreck. Adrienne Remenyi Concert co. 23; fine co.; small house. The Irish Alderman 26; poor performance; small house. What Happened to Jones 27; performance excellent; large audience. A Man of Mystery (return date) 28 pleased a good-sized audience. E. H. Mackintosh Concert (local) 1; large and pleased audience. Kellar 3. John Griffith 5. A Trip to Chinatown 6. Guy Brothers' Minstrels 8. Jack and the Beanstalk 14. Because She Loved Him So 17.

AKRON.—GRAND OPERA HOUSE (W. F. Stickle, manager): Hotel Topsy Turvy Feb. 22; co. excellent; full house. Josie De Witt made the hit of the evening. Phillip Ryley, Burrell Barbaretto, Octavie Barbe, Bertie Fowler, and the Florence Troupe, were very good. Old 81 Stebbins 24; medium house; co. fair. The Trolley Party 27; co. poor; small house. The Three Musketeers 1. The Girl in the Barracks 2. The Irish Alderman 5. Sam T. Jack's co. 10.——ITEM: Charles Brnot, formerly our theatre orchestra leader, now of the Grand Opera House, Washington, spent a few days in our city week of 26.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Finnigan's 400 Feb. 22; small house; performance unsatisfactory. The King of Entertainments, under the management of John Koenig, of this city, gave its initial performance to large business 26 and made a hit. Shore Acres 28 canceled. My Friend from India 2. O'Hooligan's Wedding 5. A Man of Mystery 8.——PEOPLE'S THEATRE (Boyer and Bennett, managers): Hearts of the Blue Ridge to light business 26. Eldon's Comedians 5-10. Lillian Tucker co. 19-21.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Vogel and Deming's Minstrels Feb. 23; fine attraction. Blue Jeans 26; fair audience and attraction. Australian Beauties 8. The Heart of Chicago 13. New York Ladies' Trio 16. Field and Hanson's Minstrels 17 canceled. Sousa's Band 20. (Lyceum Course): Dr. A. A. Willets 27. Marietta Orchestra 5. (L. M. Lucha, manager): Amateur Minstrels 3. Jack and the Beanstalk 24. Because She Loved Him So 10. A Black Sheep 15. The Heart of Maryland 21.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Peck's Bad Boy to fair business Feb. 22. Through the Breakers pleased a fair house 24. The Bowery After Dark gave satisfaction to a fair house 27. Si Stebbins 1. A New York Brewer 7. Because She Loved Him So 8. A Jolly Lot 10.——ITEM: Leona Cardona, of Peck's Bad Boy co., was taken suddenly ill 22, and left for New York. The part of Mrs. Peck will be filled for the rest of the season by Little May White.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Brown's in Town (return date; ushers' benefit) 1. The Heart of Chicago 5. Peck's Bad Boy 9. Jack and the Beanstalk 15.——BUCHTEL'S OPERA HOUSE (Gustav J. Sailer, manager): Old Si Stebbins 28 pleased a good house. Karma 26-28 played one night and canceled. The Three Musketeers 3. Uncle Tom's Cabin 5.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): What Happened to Jones pleased a large audience Feb. 24; co. good. J. K. Toole opened for a week 26 to good business; fair co. Repertoire: Killarney and the Rhine, Othello, Rip Van Winkle, The Lady of Lyons, The Gypsy German, and The Widow Hunt. Ohio State Band 6. Peck's Bad Boy 8. Jack and the Beanstalk 13.

BARNESVILLE.—MOORE'S OPERA HOUSE (Ed Moore, manager): Olympia Stock co. Feb. 6-10; poor business; fair performances. Plays presented: The Power of Gold, A Runaway Wife, My Kentucky Home, An Irishman's Luck, Across the Trail, and Won by Waiting. Two Married Men 13; S. R. O.; fair performances.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): The Wealthy Widow Wiggles Feb. 20; good house. Miss St. George Hussey as the Wealthy Widow kept the audience in continuous laughter; supporting co. poor. Jeffries-Sharkey pictures 2. Kin New Yorker Brauer 6. The Drummer Boy of Shiloh (local) 15-17.

NEWARK.—AUDITORIUM (J. R. Rosebrough, manager): Zasa Feb. 21. John Griffith in The Three Musketeers 24; fair business; audience pleased. The Princess Bonnie (local) 26; business good; the Neddermeyer Orchestra from the Southern, Columbus, furnished the music. Brown's in Town 28. Under the Dome 2.

ASHTABULA.—AUDITORIUM (M. H. Haskell, manager): Keliar Feb. 27; packed house. A Man of Mystery 5.——SMITH'S OPERA HOUSE (J. L. Smith, manager): J. K. Toole in repertoire 19-24; poor business. Sun's Minstrels 27; small house; poor attraction. Swedish Male Quartette 28. Carner Stock co. 5-10.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rock, manager): Hotel Topsy Turvy Feb. 23; big house. Peck's Bad Boy 24; big business. The Great Keliar 25 pleased big house. The Irish Alderman 1. A Man of Mystery 3.——ITEM: Manager Stanley is booking attractions for Idora Park, called last season Mill Creek Park.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Fabio Romani Feb. 22; large and appreciative audience. Si Stebbins 27 pleased a good house. The Wealthy Widow Wiggles 4. Sun's Minstrels 8. Kennedy Concert co. 1.——MANAGER OPERA HOUSE (Wareham and Rettig, managers): Wittenburg Concert co. 8. Mack and Page co. 9, 10.

HAMILTON.—GLOBE OPERA HOUSE (Thomas A. Smith, manager): A Temperance Town Feb. 24; good business. A Hot Old Time drew roars of laughter from an S. R. O. house 26. Dewey, the Hero of Manila, 28; good audience. Hearts of the Blue Ridge 29. The Heart of Maryland 13. At the White Horse Tavern 15.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. E. Endly, manager): Jefferson De Angelis in The Jolly Musketeer Feb. 22; excellent performance; good audience. Si Stebbins 26; small house; co. fair. The Air Ship 3. Sun's Minstrels 7. Jeffries-Sharkey pictures 9. A Jay from Jaysville 10.

[illegible]MANN.—GRAND OPERA HOUSE (Smith and Whitehill, managers): A Jolly Lot Feb. 25; fair audience; performance ordinary. A Temperance Town 21; large and pleased audience. Sun's minstrels 9.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): John Griffith in The Three Musketeers Feb. 21 deserved a larger house. The Limited Mail to light business 25; co. weak. Maloney's Wedding 3. The Wealthy Widow Wiggles 7.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): A Temperance Town Feb. 23; good performance; light business. Jeffries-Sharkey pictures to fair house 27. My Friend from India 1. Two Merry Tramps 6. Hearts of the Blue Ridge 9. Two Married Men 15.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): St. George Hussey in The Wealthy Widow Wiggles Feb. 28; fair business; satisfaction given. Hearts of the Blue Ridge 1. Sun's Minstrels 5.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Rice Minstrels packed the house Feb. 26. Under the Dome pleased a fair audience 28. A Man of Mystery 6. U. T. C. 9.

MARIA.—OPERA HOUSE (H. A. Dykeman, manager): Hotel Topsy Turvy Feb. 20; good house and performance. Keliar 26; large and pleased audience. A Stranger in New York 9.

GREENVILLE.—OPERA HOUSE (S. A. Dorman, manager): Jeffries-Sharkey pictures Feb. 26 pleased a large audience. Dewey, the Hero of Manila, 6. O'Hooligan's Wedding 8. Vogel and Deming's Minstrels 22.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Reiter

good; pleased audience. Hearts of the Blue Ridge 8. A Jolly Lot 9. Adrienne Remenyi Concert co. 17.

NEW BREMEN.—BOESEL'S OPERA HOUSE (Charles J. Boesel, manager): Hearts of the Blue Ridge Feb. 27; performance good; fair house.

MT. VERNON.—WOODWARD OPERA HOUSE (Bentt and Clements, managers): Elks' Minstrels packed the house Feb. 22, 23.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): A Milk White Flag 3. Van Dyke and Eaton co. 5-10.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): San Francisco Minstrels 6. Uncle Hez 9.

NEWCOMERSTOWN.—CITY OPERA HOUSE (W. D. Swan, manager): Mozart Symphony Club Feb. 23. San Francisco Minstrels 2.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Vanostrain, managers): The Trolley Party Feb. 21; good business.

TROY.—OPERA HOUSE (Barnett Brothers, managers): Elks' Minstrels, by Piqua Lodge, Feb. 26; to fair business. A Jolly Lot 2. Two Merry Tramps 5.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): A Man of Mystery to fair house Feb. 27. The Trolley Party 2; big house.

CANTON.—THE GRAND (M. C. Barber, manager): Si Stebbins to good business Feb. 22. Williams and Walker 1. Brown's in Town 2.

GREENFIELD.—OPERA HOUSE (H. G. Simons, manager): A Jolly Lot to a full house Feb. 20; co. pleased. Little Trixie 8. Boone (return date) 12.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Jeffries-Sharkey pictures 1. A New York Brewer 9.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): A Milk White Flag 2. Little Trixie 6.

KENT.—OPERA HOUSE (Johnson and Green, managers): The Wealthy Widow Wiggles 2. John Griffith 6. Finnigan's 400 26.

CALDWELL.—OPERA HOUSE (L. H. Barry, manager): Empire Stock co. 1-3.

LISBON.—SMILEY OPERA HOUSE (L. H. Miller, manager): Uncle Hez 7.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Scandinavian Quartette Feb. 19. A Wise Woman 22; good house; audience pleased.

PERRY.—OPERA HOUSE (Dulaney and Wadsworth, managers): A Wise Woman Feb. 20; big house; satisfaction given. Curran and Milton co. 1.

ENID.—OPERA HOUSE (R. A. Wald, manager): Dark.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Dark.

OREGON.

PENDLETON.—FRAZER'S OPERA HOUSE (Monte and Morgan, managers): Sam T. Shaw co. Feb. 19-24; performances fair; big houses.

LA GRANDE.—STEWARD OPERA HOUSE (Fred. Moore, manager): Dark.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Charity Martin Concert co. Feb. 19; fair audience; co. good. Duncan Clark's Minstrels 3.

PENNSYLVANIA.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Modjeska Feb. 22, and received a most flattering reception. Much Ado About Nothing was presented at the matinee, and Macbeth the evening bill; large audiences; entire satisfaction; receipts $1,645.25; largest in the history of the city. 'Way Down East had a full house 27. Bartley McCullum and Ira La Pierre head the co., and are supported by a competent cast. Mlle. Fifi 8. Gertrude Coghlan in Lady Flora 10. A Colonial Girl 13.——ACADEMY OF MUSIC (N. E. Worman, manager): King of the Opium Ring filled the house 23; co. fair. Faust, with Porter J. White, as Mephisto, drew a full house 26; Olga Verne's Marguerite is worthy of special commendation. Keystone Dramatic co. 5-10. Stetson's U. T. C. 13-14.——ITEMS: Colonel Henry Watterson lectured at the Academy 27 on Abraham Lincoln.—Manager and Mrs. Mishler, of Reading, were here 27 and saw 'Way Down East.—Arthur Seaton, of the International Opera co., called on friends 26. The co. will close soon, and Mr. Seaton is organizing an opera co. for a season on the Pacific coast.—The Lilliputians in Fairy Land, was produced in the Lyric by local talent 23-26 very creditably to full houses.—Charles E. Evans, manager of the Herald Square Theatre, New York, occupied one of the boxes at the Clover Minstrels' entertainment.—Annie Bell Grey, of Washington, D. C., gave a dramatic recital at Y. M. C. A. Hall 26.—Three Little Lambs canceled 28 at Lyric.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, leasees; Edwin Young, manager): The Corner Grocery Feb. 22; pleasing performances; fair houses. The King of the Opium Ring 24; passable performances; fair houses. Maude Hillman with capable co. opened to S. R. O. 26 in The New South and played to good business. Charity Bess, and Special Delivery 27; Shaft No. 2 and Guilty Without Crime 28; pleasing specialties. Holden Comedy co. 5-7. Mlle. Fifi 9. A Woman in the Case 14.——ITEMS: The operetta Bo Peep was produced by local talent at Ardmore 23 to large audience.—The chorus of the opera Pauline is being rehearsed by amateurs at Orwigsburg. The leading roles will be taken by professionals.—Annie Dodsworth left The Corner Grocery here and Miss E. McLain joined.—The S. J. Y. M. Society are rehearsing The New Squire.—Edgar Healy, treasurer of The Corner Grocery, has gone in advance. James S. McCarry has taken his place as treasurer.—The Ideal Minstrels gave performance 27, and the Ben Ten Dramatic co. appeared 28 at Lost Creek.—The Elks gave their first annual dance and banquet 27.—Pride was produced by local talent at St. Clair 22, 23.—The Realm of Time (local) was produced here 28 to large audience.—Local talent produced A Chafing Dish Party by John Kendricks Bangs at Bethlehem 24.—Cinderella was played to good house by amateurs at Donaldson 24.—Tompkins' Hired Man (local talent) was produced before large audience at Port Carbon 26.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): King of the Opium Ring 1. Boston Ladies' Symphony Orchestra 9.——HERSKER'S OPERA HOUSE (John Hersker, manager): Dark.——ITEMS: A new lodge of Elks, starting with 25 members, will soon be organized at Tamaqua.—No one claimed the body of Charles Brooks, and it was forwarded to a Philadelphia medical college. He was injured while here with Vogel and Deming's Minstrels, and died later at the Ashland Hospital.—The Elks of Phillipsburg, N. J., held their first annual ball 22.—One Too Many for Him was creditably presented by amateurs at Phillipsburg, N. J., 22.—The Weygat Minstrels, of Easton, gave a performance at Junction, N. J., 24.—Lottie Beidleman, Anna Ohler, Geneva McHale, and Edward Dreisback, of Easton, assisted in concert given in Chickering Hall, New York city, 22.—Charles Sinclair, an old time minstrel, of Philadelphia, visited friends here 25.—The Crosby Stock co. organized here, played a few dates and has closed.—The Emire Dramatic Stock co. has also closed. R. W SHERTZINGER.

WASHINGTON.—LYRIC THEATRE (Forrest R. Hallam, manager): A Woman in the Case Feb. 24; good business; fair performance. Caught in the Web 26; pleased a large house. Boston Ladies' Symphony Orchestra gave a delightful concert 27; good house. Hawkins' All Star Players in Just in Time 28; capable co., headed by the Vizzards, Teddy and Chrystal, who made hits; business good. W. and J. College Minstrels 2. The Irish Alderman 3. The Heart of Chicago 7. A Trip to Chinatown 10.——ITEM: Colonel W. P. Tyler, president of the Tyler Tube and Pipe Works, of this place, entertained his workmen and families at the Lyric 22. Over 1,200 enjoyed an excellent bill that included the Vizzards, Lawrence Wurzell's Punch and Judy, Harry Bolden, and a grand patriotic tableau, America, in which sixty school girls appeared. The programme was arranged and directed by Herbert K. Hambly, a local newspaper man.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): A Day and a Night to large business Feb. 22. A Greek Slave 23; excellent performance; fair business. Three Little Lambs, one of the best attractions of the season, to medium business 27. Frank Goodwin's Sapho 28; unsatisfactory performance; large business. 'Way Down East 5, 6. Henry Miller 7.——GRAND OPERA HOUSE (M. H. Burgunder, manager): Gibney-Hoeffler co. closed a two weeks' engagement to large business 24, having produced last half of week The Country Girl, The Last Stroke, and The Black Flag. Holden Comedy co. opened for a week 26 to large business, producing first half of week La Belle Marie, The Crucifix, and Captain Rene, U. S. A. The King of the Opium Ring 5-7. A Trip to Coontown 8-10.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; H. R. Long, manager): A Day and a Night Feb. 23; good business. A Greek Slave 24 filled the house twice and gave satisfaction. Sapho played to S. R. O. 27. Nellie Elting in the title-role and William F. Gleason did good work; rest of co. fair. A Colonial Girl 1. 'Way Down East 2, 3. Henry Miller 6.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. R. Long, manager): Bon Ton Stock co. 26-3 did fair business, presenting The Black Flag, For Love and War, A Desperate Man, The Golden Giant, Moths of Society, The Census Taker, and The Castaways. A Trip to Coontown 5-7. The King of the Opium Ring 8-10.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): Remember the Maine pleased the gallery Feb. 22. Modjeska 23 in Mary Stuart to large audience. Kate Dalgish was possibly the best of the supporting cast. Fritz in a Madhouse 24; light business; performance unsatisfactory, though Lottie Gilson made a hit. 'Way Down East 26; E. E. O.; co. capably and evenly balanced. Bartley McCullum scored heavily as Squire Bartlett. International Operatic co. 27; fair audience; excellent concert.; co. disbanded here. Henry Miller 8. The King of the Opium Ring 14. A Colonial Girl 16.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): The Corner Grocery 5.——ITEM: The first letter written by Roland Reed since his illness was received by The Mirror correspondent here Feb. 27. The letter is dated at St. Luke's Hospital, where Mr. Reed has patiently and bravely passed nine weeks of intense suffering. "The longest engagement," he writes, "I have played in any house in years." He expects to leave the hospital in a few weeks a well man, ready to resume his profession next season.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Corner Grocery Feb. 17; big business. Daisy Chaplin appeared in her best. Remember the Maine 21; good business. Quo Vadis pleased a large audience 22. The International Operatic co. did fair business 26. Clara and Grace Carroll, Ethel Houston Du Fre, Arthur Rudolph Seaton, and Signor Montegriffo did well. Porter J. White presented Faust 27 to large audience. Culhane, Chace and Weston's Minstrels 3. Maude Hillman co. 5-10. The King of the Opium Ring 13. Stetson's U. T. C. 15. Ben Hur 17.

LANCASTER.—FULTON OPERA HOUSE (Yeckes and Gleim, managers): Three Little Lambs (Elks' benefit) pleased a very large audience Feb. 26. The Missouri Girl drew a small audience 27. Sadie and Fred Raymond did clever work. Pilar Morin, supported by a good co., in Mlle. Fifi, attracted a fair house 1. Stetson's U. T. C. 2, 3. Alma Chester co. 5-10. Sapho 12. Romeo and Juliet (local burlesque) 13. Culhane, Chace and Weston's Minstrels 14. 'Way Down East 17. Corse Payton Stock co. 19-24.——ITEMS: H. S. Taylor was in this city 1, personally looking after the launching of Mlle. Fifi.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Porter J. White's Faust Feb. 24. Klimt-Hearn co. in Held by the Enemy, A Millionaire's Daughter, The Great Diamond Robbery, Mr. Barnes of New York, Alabama, and Life in Greater New York 26-3.——GRAND OPERA HOUSE (George M. Miller, manager): Keystone Dramatic co. gave good performances of The Signal of Liberty, From Sire to Son, Escaped from the Law, and Heart of the Mountain to good business 26-3.——BIJOU (George W. Middleton, manager): Shantytown was well given to good houses 22-24. A Merry Chase amused well filled houses 1-3.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Zaza Feb. 23. Howe's moving pictures 24; good business. Jack and the Beanstalk 26. Hotel Topsy Turvy 1. Williams and Walker 2. On the Stroke of Twelve 3. Bennett and Moulton co. 5-10.——OPERA HOUSE (J. G. Ellis, manager): A Country Visitor 23; good house; excellent performance. The Paiges 26-3 opened to packed house in La Belle Marie, giving satisfaction. Fads and Follies 5-7.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Bennett-Moulton co. closed a very successful engagement Feb. 24, having presented Darkest Russia, Dad's Girl, A Daughter of the South, The Pearl of Savoy, The Prisoner of Algiers, The Three Imperial Guardsmen, Man Against Man, and Wife No. 2. Remember the Maine 26; light business; co. fair. Stetson's U. T. C. 1. Mlle. Fifi 2. Side Tracked 3. McCauley-Patton co. 5-10. A Milk White Flag (Elks benefit) 14.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): W. U. of P. Glee Club pleased S. R. O. Feb. 21. A Man of Mystery 22; good performance and house. Hotel Topsy Turvy 23; S. R. O. Uncle Hez did not please a small audience 26. Kellar 1. Jack and the Beanstalk 2. Quo Vadis 3.——ITEMS: Three new factories have opened here.—The Princess Bonnie will be produced by local talent shortly.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): The Turtle Feb. 22; good business. Stetson's U. T. C. 24; large houses. Corse Payton Stock co. 26-3 in Woman Against Woman to S. R. O., followed by The Runaway Wife, Alone in London, The Banker's Daughter, Eagle's Nest, On the Rappahannock, Run to Earth, The First Families of Virginia, The White Slave, A Member of Congress, and For His Sake. Remember the Maine 4.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Carner Stock co, Feb. 26-2 to S. R. O., presenting The Shadows of Life, Brother Against Brother, Master and Man, The Ranch King, and Rip Van Winkle; co. made a good impression; business excellent during week. Kellar 5. Jack and the Beanstalk 7. Brown's in Town 8. A Stranger in New York 10.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): The Tissot pictures were viewed by small audience Feb. 23. A Day and a Night pleased a packed house 24. Frank Doane was exceptionally good. 'Way Down East 28 scored the biggest kind of a hit; business good. Faust 1. A Colonial Girl 3. Klimt-Hearn co. 5-10. Mlle. Fifi 13. A Milk White Flag 15.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Keystone Dramatic co. Feb. 20-23 to capacity; satisfaction given. Zaza 24. Howe's pictures 26 were pleasing. Jack and the Beanstalk 1. The Ottumwas 2. Williams and Walker 3. A Woman in the Case 4. The Corner Grocery 7. Sam T. Jack's co. 8. A Milk White Flag 9. Fabio Romani 10. Bennett and Moulton co. 12-17.

SHARON.—MORGAN GRAND OPERA HOUSE (J. Elmer Grimm, manager): The Heart of Chicago Feb. 24 pleased a large house; receipts $850. Willard Newell co. 26-3 opened in The Master Mind; fair house and performance. Plays to follow: The Heart of Virginia, The Silver Lining, Cyrano De Bergerac, The Bells, and The Three Musketeers. Andrews Opera co. 5. Guy Brothers' Minstrels 10.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees; F. W. Allen, manager): The Missouri Girl Feb. 24; fair business. A Colonial Girl 27. On the Stroke of Twelve 2. Hotel Topsy Turvy 3. Sawtelle Dramatic co. 5-9 in The Victorian Cross, Lost at Sea, Chattanooga in '61, A Daughter of the Union, Across the Continent, On the Hudson, and The Midnight Flood.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): Adrienne Remenyi Feb. 19; small audience. The Heart of Chicago 23; pleasing performance; well filled house. Peck's Bad Boy 26; good business; satisfaction given. Andrews Opera co. 1. J. E. Toole 5-7. Quo Vadis 12. Guy Brothers' Minstrels 13. Fabio Romani 21.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oaler, manager): Ben Ten Stock co. closed a big week's business Feb. 24, having presented The Black Flag, The Castaways, Love or War, and The Census Taker. King of the Opium Ring pleased large house 26. 'Way Down East 1; packed house; pleased audience.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Klimpt-Hearn co. Feb. 19-24 in Held by the Enemy, The Great Diamond Robbery, Mr. Barnes of New York, The Commodore, Alabama, and Life in Greater New York; good business; excellent co. The Corner Grocery 28; fair and pleased audience. Hotel Topsy Turvy 2. Faust 3.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Irene Myers co. closed a successful week Feb. 24. S. R. O., having presented The Burglar, Little Lord Fauntleroy, The Silver King, The Two Orphans, A Rocky Mountain Waif, and The Shadow Detective. The Katzenjammer Kids 5, 6. Holden Comedy co. 12-17. 'Way Down East 19.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): What Happened to Jones Feb. 20 pleased good business. Zaza 22. Quo Vadis 23; good business; fair performance. A Man of Mystery 26; good performance. Hotel Topsy Turvy 28 pleased a $435 house. Boston Ladies' Symphony Orchestra 1. A Milk White Flag 8.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): H. Spillman Riggs lectured Feb. 22; large audience. A Man of Mystery 23; good business; co. first class. Quo Vadis 1. Andrews Opera co. 6. J. R. V. Cooke 13.——ITEMS: Owing to the death of Manager Gilliland's child 25, A Woman in the Case 26 was canceled by mutual consent.

PITTSTON.—MUSIC HALL (C. C. King, manager): J. K. Emet and Lottie Gilson in Fritz in a Madhouse Feb. 22; fair performances; good business. Manhattan Club Burlesque co. 24; good performance and business. Felix De Cristion lectured 27; light business. A Merry Chase 7. Remember the Maine 10. Mlle. Fifi 14.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): Porter J. White in Faust Feb. 23; pleasing performance; crowded house. Remember the Maine 24; large house; satisfaction given. The Katzenjammer Kids 26; excellent performance; crowded house. New York Stars 1. Town Topics 2, 3.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Strakosh Opera co. Feb. 23, to a good house, giving a fine production of Il Trovatore. The Corner Grocery, with Daisy Chaplin, 24; good business. Little Irene Myers co. opened 26 for a week.

PHILLIPSBURG.—PIERCE'S OPERA HOUSE (J. C. Thompson, manager): Hi Henry's Minstrels pleased over 1,200 people Feb. 24. Howe's pictures entertained fair audiences 27, 28. The Turtle 1 failed to appear. A Woman in the Case 7. Hoyt L. Conary 8. The Corner Grocery 10.

BRADFORD.—WAGNER OPERA HOUSE (F. W. Wagner, manager): Cameron Clemens co. Feb. 26 opened in The Land of the Cajuns to good house. Repertoire includes The Inside Track, Mavourneen, and Raglan's Way. Deshon Opera co. 5-10. Uncle Josh Spruceby 14.

KANE.—LYCEUM (A. B. Cohn, manager): White's Faust 6. Jeffries-Sharkey pictures 9.——OPERA HOUSE (George H. Verbeck, manager): Hi Henry's Minstrels Feb. 28; good performance; large audience. Peck's Bad Boy 3. Quo Vadis 9.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): A Woman in the Case 1; fair business; good performance. Fabio Romani 14.——ITEM: Amateurs are rehearsing My Friend from India and The Chimes of Normandy.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Heuter, manager): What Happened to Jones Feb. 22; clever performance; good audience. The Irish Alderman amused 24. Hotel Topsy Turvy drew a good house 27, and gave satisfaction.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Andrews Opera co. Feb. 27, 28, in Carmen and Martha; good business; audiences pleased. The Irish Alderman 2. Jack and the Beanstalk 9.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): Karma Feb. 22-24; fair business and performances. A Man of Mystery 1. Andrews Opera co. 3. The Little Minister 5. The Heart of Chicago 6. Guy Brothers' Minstrels 9.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): What Happened to Jones Feb. 23; excellent performance; fair business. Hotel Topsy Turvy pleased light business 26. Deshon Opera co. 12-17.

DANVILLE.—OPERA HOUSE (F. C. Argle, manager): King of the Opium Ring pleased a large house Feb. 27. The Corner Grocery 4. The Paiges 5-10. Culhane, Chace and Weston's Minstrels 22. The Turtle 24 canceled.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Coopville Minstrels Feb. 22; performance good; S. R. O. Stetson's U. T. C. 23; performance good; S. R. O.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, manager): Remember the Maine Feb. 27; S. R. O.; audience well pleased. Wilczek Concert co. 2. Stetson's U. T. C. 7.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): The Paiges closed a successful week Feb. 24. The Turtle 3. Quo Vadis 5. J. White's Faust 7.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, manager): J. K. Emmet and Lottie Gilson in Fritz in a Madhouse to fair business Feb. 23; good co. Hoyt L. Conaroy 6. A Milk White Flag 16.

JEANNETTE.—BYERS' THEATRE (F. Fitzsimmons, manager): A Country Visitor to S. R. O. Feb. 24; performance poor. Quo Vadis 28. Ten Nights in a Bar Room (local) 3. Fabio Romani 15.

NORTH EAST.—SHORT'S OPERA HOUSE (F. C. Beecher, manager): Sun's Minstrels Feb. 24; good house and performance. Under the Dome 26; good house.

MERCER.—ORR'S OPERA HOUSE (Charles F. Byers, manager): The Ottumwas Feb. 26; S. R. O.; pleased audience. Uncle Hez 28. Andrews Opera co. 2. J. E. Toole 5-10. Guy Brothers' Minstrels 12.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): The Irish Alderman Feb. 28; business and co. fair. Kellar 2. The Doctor's Warm Reception 5. Jack and the Beanstalk 10.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank R. Waite, manager): King of the Opium Ring Feb. 28; good business; performance satisfactory. 'Way Down East 7. Remember the Maine 9.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Shantytown Feb. 24; good business. The Missouri Girl 26; good performance; large audience.

MILTON.—OPERA HOUSE (A. J. Blair, manager): All for His Country (local) Feb. 23, 24; big business; satisfaction given. The Corner Grocery 2. Faust 9.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Benjamin Chapin Feb. 28; large and delighted audience. Culhane, Chace and Weston's Minstrels 7. Sawtelle Dramatic co. 9, 10.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Andrews Opera co. in Carmen and Martha Feb. 22, 24; big business; co. pleased. Jack and the Beanstalk 5.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): A Country Visitor Feb. 26; fair performance; fair house. A Woman in the Case 28 pleased poor business.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): Hi Henry's Minstrels Feb. 26; large house. The Turtle 2. Hoyt L. Conary 7.

CORRY.—OPERA HOUSE (A. E. Weeks, manager): Andrews Opera co. Feb. 26; large audience pleased. Peck's Bad Boy 5. Quo Vadis 10.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Shantytown 1. Boston Ladies' Symphony 5. The Corner Grocery 6 canceled.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): White's Faust 10. The Span of Life 21. A Bunch of Keys 23.

SHENANDOAH.—THEATRE (Dan J. Ferguson, manager): The Corner Grocery Feb. 23 pleased a fair house. The King of the Opium Ring 2.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Bioscope Feb. 28; fair performance; small house.

CAMBRIDGE SPRINGS.—SAYLES OPERA HOUSE (A. H. Drake, manager): The Corner Grocery Feb. 27. Hi Henry's Minstrels 6. Peck's Bad Boy 7.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Quo Vadis Feb. 22; good business. Sapho 1. U. T. C. 6.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): The Span of Life 7. The Doctor's Warm Reception 17.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): The Corner Grocery gave satisfaction to fair house Feb. 27. White's Faust 2.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, manager): A Man of Mystery Feb. 26; large audience; performance good. The Corner Grocery 3.

WAYNESBURG.—OPERA HOUSE (Walter Munnell, manager): A Woman in the Case Feb. 23; fair business; good performance.

FRANKLIN.—OPERA HOUSE (M. Ries, lessee; John Mills, manager): Peck's Bad Boy Feb. 27. The Span of Life 28. Jack and the Beanstalk 3.

CHARLEROI.—COYLE THEATRE (Robert Coyle, manager): Dark, owing to repairs.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. M. Bowman, manager): Dark.

KITTANNING.—GRAND OPERA HOUSE (Charles W. Park, manager): Dark.

HANOVER.—GRAND OPERA HOUSE (Harry C. Naill, manager): Richard Burmeister 3.

RHODE ISLAND.

WESTERLY.—RIVEN'S OPERA HOUSE (C. R. Riven, manager): Jessie Harcourt co. closed a profitable week Feb. 24. Plays presented: Myrtle Ferns, The Captain's Mate, The Pay Train, Love and Law, Kentucky, The Wheel of Fortune, The Gold King, and Fair Play. New York Musical Club (usher's benefit) 15.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Have You Seen Smith Feb. 24; big business; co. fair. J. K. Emmet and Lottie Gilson in Fritz in a Madhouse 27; fair business; co. good. Washburn's Minstrels 5.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): George W. Wilson co. closed a successful week 24. Zaza 26. Fritz in a Madhouse 28; large audience pleased. Lottie Gilson's songs were enthusiastically received. Corse Payton Stock co. 5-10.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Wilson Comedy co. Feb. 26-3 in Forging His Chains, Harbor Lights, The Great Diamond Robbery, and Two Christmas Eves; good houses. Burrell Comedy co. 5-10. A Female Drummer 17.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Shannon of the Sixth Feb. 22-24; good business; performances good. crowded house. The Ensign 26-28; good houses.

SOUTH CAROLINA.

FLORENCE.—COURT HOUSE: Charles F. Underhill Feb. 12; full house. Roney's boys' concert 13, 14; performances good; good houses. Herald Square Opera co. in The Bohemian Girl 19; performance excellent; full house. Alba Heywood 20; full house; good performance.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Si Plunkard Feb. 22 pleased a large audience. Gorton's Minstrels 23; large audience; good performance. The Girl from Chili 2. James Young 5, 6 canceled. Joshua Simpkins 9. Brown's in Town 16.

ORANGSBURG.—ACADEMY OF MUSIC (O. B. Rosenger, manager): Alba Heyward co. Feb. 22; good performance; poor house. The American Girl 1. Schuman Concert co. 6.

CAMDEN.—OPERA HOUSE (Malone and Goodale, managers): My Lord in Livery (local) Feb. 23; large audience.

ANDERSON.—OPERA HOUSE (Orr and McCully, managers): The Girl from Chile 3. Joshua Simpkins 6. Labadie's Faust 24. Wiedemann's Comedians 26-31.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Baer, manager): W. Hawley Smith, lecturer, pleased a good house Feb. 23.

DEADWOOD.—OPERA HOUSE (H. O. Allen, manager): Columbia Stock co. 5-10. Sanford Dodge 17, 18.

WATERTOWN.—NEW OPERA HOUSE (S. A. Briggs, manager): Young Brothers' U. T. C. 6.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (T. J. Boyle, manager): Boyle Stock co. presented The Power of the Press Feb. 19-24 to well filled houses. Baby Ruth Rowland was very attractive in the vaudeville bill. Rosedale 26-3 is pleasing packed houses. Ina Brooks, in the female part, is very clever, and others deserving mention are Emma Butler, Morris McHugh, William Beckwith, W. L. Roberts, and J. Gordon Edwards. Baby Ruth Rowland has made a big hit, and has been engaged for a second week. Beside appearing in the vaudeville bill she is taking the child's part in the play. Other specialties are by Billy Sherdan and the Tyson Sisters. The Wife 5-10.——THE VENDOME (Staub and Sheetz, managers): James O'Neill in The Musketeers 19; large and pleased audiences. Besides the star Maude O'Dell deserves special mention. Paderewski 20 delighted a large audience. The Adventures of Lady Ursula drew fair houses 24. Elks Minstrels 26 pleased a large audience. The singing of Justin Thatcher, tenor, was the feature. Others deserving mention are Jerry Tobin and R. D. Clancy. Willie Collier 28. Viola Allen 5, 6.——ITEM: Olive Martin, leading woman of the Boyle Stock co., has been compelled to retire from the co. on account of illness, and may not be able to resume her work this season. Her place is taken by Ina Brooks.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): A Colonial Girl Feb. 20. Paderewski attracted the largest audience of the season 21. Creston Clarke 23, 24. In The Last of His Race, David Garrick, and A Ragged Cavalier; big business; fine performances. Si Plunkard 28. The Christian 6. James O'Neill 10.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): A Colonial Girl Feb. 20. Si Plunkard 24; light business. Creston Clarke presented The Last of His Race 26; performance good; fair house. The Adventure of Lady Ursula 27. James Young 28.

JACKSON.—PYTHIAN OPERA HOUSE (Collins, Parish and Co., managers): The Adventure of Lady Ursula to full house Feb. 23; audience pleased. Willie Collier co. 27.

BRISTOL.—HARMELING OPERA HOUSE (Hedrick and Gannon, managers): James Young in Lord Byron 2, 3. The Midnight Alarm (local) 16. Spooner Dramatic co. 19-24.

CLARKSVILLE.—ELDER'S OPERA HOUSE James T. Wood, manager): A Night in Chinatown 2. Schubert Quartette 13. Brown's in Town 23.

TEXAS.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, manager): A crowded house greeted Stuart Robson in Oliver Goldsmith Feb. 19 and accorded a generous welcome to the new play and the superb co. The Evil Eye 20 pleased good sized audiences. Tim Murphy has steadily advanced in the favor of our theatregoers, and a good business was done 22 in The Carpetbagger. Jefferson Comedy co. 23, 24, in Rip Van Winkle to poor attendance. The Real Widow Brown 27 was passably entertaining.
C. N. RHODE.

WACO.—AUDITORIUM (Jake Schwarz, manager): The Real Widow Brown Feb. 19; poor co.; small house. Jefferson Comedy co. in Rip Van Winkle 21 failed to please a fair audience. Ex-Governor Bob Taylor 22 lectured to S. R. O. The Evil Eye 23; good house; excellent performance. Why Smith Left Home 24; excellent co.; good business. Ernest Gamble Concert co. 27. Frederick Warde (return date) 3.——GRAND (Jake Schwarz, manager): Dark.
W. V. LYONS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Jefferson Comedy co. presented Rip Van Winkle Feb. 19; full house; excellent performance. Hennessy Lemyle in Other People's Money 21; good house; performance pleasing. Why Smith Left Home to a fair audience 22; first-class co. Oliver Goldsmith was presented by Stuart Robson and his excellent co. 23 to S. R. O. Mr. Robson, Henry Dixey, and Florence Rockwell received several curtain calls. Hans Hanson 24; fair houses.

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E. Bergman, manager): The Evil Eye Feb. 19; fair house. Stuart Robson presented Oliver Goldsmith 20; large audience; excellent performance. Jefferson Comedy co. in Rip Van Winkle 22; satisfactory business. Tim Murphy in The Carpetbagger 23; good house. The Real Widow Brown to small house 24. Ex-Governor Bob Taylor 26. West's Minstrels 27.

SHERMAN.—OPERA HOUSE (Ellsworth and Rents, managers): Why Smith Left Home Feb. 19; poor business; satisfactory performance. Murray and Mack 20; fair business; satisfactory performance. Frederick Warde 23 in The Lion's Mouth; fair and pleased audience. Other People's Money 24 was well received by rather small house. Leon Herrmann 13. The Real Widow Brown 14. The Girl from Chili 15.

DENTON.—GRAHAM OPERA HOUSE (A. Caddell and Co., managers): Frederick Warde in The Lion's Mouth to a fair sized audience Feb. 26; performance good. A Night in Chinatown 19. The Prodigal Father 27. Casey's Troubles 24 canceled.——WRIGHT'S OPERA HOUSE (C. H. Donahower, manager): Other People's Money 23; small but pleased audience. A Wise Woman 1. Curtis Comedy co. 5-10.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Music Co., managers): Ewing-Taylor co. in Don Caesar De Bazan, The Siege of the Alamo, The Streets of London, Leah the Forsaken, A Social Fraud, and Cyrano De Bergerac Feb. 19-24; fair audiences pleased. The Real Widow Brown 2. The Prodigal Father 9. A Wise Woman 17. Murray and Mack 20.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Hans Hanson Feb. 20; business light. Beach and Bowers' Minstrels 21; good business. Murray and Mack in Finnigan's Ball 23; fair house; good performance. Other People's Money 28. The Evil Eye 3. The Real Widow Brown 13. The Little Minister 14.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): Ex-Governor Bob Taylor lectured to a full house Feb. 19. J—— co. in Rip Van Winkle 20; good house; audience pleased. Why Smith Left Home 23 pleased a fair audience. The Evil Eye 24; large audience; audience pleased. Frederick Warde 2.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Why Smith Left Home Feb. 20; co. fair; attendance light. Murray and Mack in Finnigan's Ball 21; co. and house fair. Frederick Warde, assisted by Mr. and Mrs. Brune, in The Lion's Mouth 24 to capacity; excellent cast; audience deeply interested. Other People's Money 26.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Tim Murphy, with good co., presented The Carpetbagger Feb. 19 to crowded house. The Evil Eye to good business 21. Al. H. Wilson, Rosaire, and Elliott deserve special mention. Stuart Robson, with a strong co., presented Oliver Goldsmith 22: Mix business.

MARSHALL.—OPERA HOUSE (Livingston and Wolz, managers): Mabel Paige co. Feb. 19-21 in The Little Cadet, The Girl from Ireland, and The Other Girl; good business; co. good. A Hot Old Time to good business 22; co. first-class. Nashville Students 27. Ruble-Kreyer co. 1-3.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): The Real Widow Brown Feb. 20; good house; performance well received. Ernest Gamble 22; S. R. O. Murray and Mack 15. The Prodigal Father 17. The Girl from Chili 20.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Tim Murphy in The Carpetbagger Feb. 20; crowded house; pleased audience. The Real Widow Brown 22; fair house. Frederick Warde 10. Nashville Students 13.

PALESTINE.—TEMPLE OPERA HOUSE (W. B. Swift, manager): A Hot Old Time Feb. 20; fair business; good performances. Mabel Paige co. 22; small business; co. fair.——ITEM: Mabel Paige co. canceled 23 and 24, account smallpox scare.

TYLER.—GRAND OPERA HOUSE (Hicks and Lindsey, managers): Other People's Money Feb. 19; small business. A Hot Old Time 21, and Nashville Students 24, pleased large audiences. Mabel Paige co. 26-3. Nashville Students (return date) 5.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): Murray and Mack in Finnigan's Ball Feb. 19 pleased a full house. Frederick Warde in The Lion's Mouth 22; crowded house; performance excellent; receipts $570.

TAYLOR.—OPERA HOUSE (F. E. Carradine manager): Hoyt's Comedy co. Feb. 19-24 in That French Woman, In Dixie Land, Round to Win; or, The Dan-tes, The Congressman, East Lynne, and A Clean Sweep; co. poor; small houses.

HENDERSON.—OPERA HOUSE (Walter Harris, manager): Robie Kreyer Theatre co. Feb. 26-28 in Uncle Nat's Money, An American Drummer, Circumstantial evidence, and Kathleen Mavourneen; good co. fair business. Nashville students 3.

M'KINNEY.—HEARD'S OPERA HOUSE (Finberg and Drechen, managers): Hans Hanson played to good business Feb. 22. Murray and Mack did likewise in Finnigan's Ball 24. Hoyt's Comedy co. opened for a week 26 to S. R. O.

EL PASO.—MYERS' OPERA HOUSE (Samworth and Cassidy, managers): Harry Glazier in The Three Musketeers Feb. 22; good business; play well staged and well acted. His Better Half 9, 10.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, manager): The Real Widow Brown Feb. 16; good business; pleased audience. Ewing-Taylor comb. 26-3.

BROWNWOOD.—MIRTH OPERA HOUSE (J. E. Kirksey, manager): Harrison and Sheldon's Ten Nights in a Bar Room Feb. 21.

BRYAN.—OPERA HOUSE (J. B. Mike, manager): A Hot Old Time Feb. 19; good audience pleased. Tim Murphy in The Carpetbagger delighted a packed house 21.

PILOT POINT.—WEEKS OPERA HOUSE (Mounts and Bates, managers): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Blanche Walsh and Melbourne McDowell Feb. 19-21 in Cleopatra and La Tosca.——NEW GRAND THEATRE: Dark.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark manager): Blanche Walsh and Melbourne Mac-

(Continued on page 22.)

PITTSBURG.

Mrs. Leslie Carter in Zaza is playing at the Alvin 26-3. John Drew 5-10.

A Trip to Chinatown is at the Duquesne 26-3. Attendance good. Flu Reynolds, a Pittsburger, plays the part of Ben Gay acceptably. The Behman Show 5-10.

A Lion's Heart is the attraction at the Bijou 26-3 and is enthusiastically received. Carl A. Haswin has the chief role, that of Pierre Rizardo, and plays it with great force. Thomas J. Cooney as Colonel de Fillefort and Carroll Daly as Gaspard Dobre are excellent. The stirring scenes of the play are relieved by some clever comedy in the hands of Mortimer Weldon and Emerin Campbell. The house is filled at every performance. Next week, On the Stroke of Twelve.

The Grand Opera House Stock co. is presenting The County Fair with great success. Nell Burgess, with his three horses, jockeys, treadmill, etc., for the race track scene did not arrive here from Memphis until too late for rehearsal Monday morning, but the matinee was given without a hitch to the largest Monday afternoon audience of the season. James F. Wilson as Abigail Prue surprised every one by his clever female impersonation. Marion Ballou was delightful as Taggs. Thomas W. Ross as Tim the Tanner, a jockey, and Robert Ransom as Otis Tucker merit special praise. The other parts are well taken by Edward Poland, William Beach, Asa Lee Willard, and Lida McMillan. Next week, Quo Vadis.

L'Etoile Dramatic Society gave a performance of Through the Breakers 26 and The Colleen Bawn 27 at the East End Theatre.

Fannie Bloomfield Zeisler, pianist, was the soloist at the Pittsburg Orchestra concerts at Carnegie Hall 2, 3. L. W. MENDENHALL.

SAID TO THE MIRROR.

S. GOODFRIEND: "An item in the Cincinnati letter of THE MIRROR last week stating that Douglas Wood, my stepson, who plays the young husband in At the White Horse Tavern, overslept himself on Friday night, and that Frank Norcross, the manager, assumed the part, was erroneous. Mr. Wood has been ill for two weeks or more with a sore throat, and during the week in Cincinnati he was steadily under the care of a physician. Despite this he attended to his duties, with the exception of the evening noted in THE MIRROR, and his absence from the cast was due to his illness."

W. W. WARMINGTON: "The statement printed in several papers that the tour of Pudd'nhead Wilson continued uninterrupted after the death of Edwin Mayo is untrue. I laid the company off and brought them back to New York. The tour will soon be resumed."

ARTHUR AISTON: "The Sorrows of Satan, leaving Indianapolis on Feb. 3, were booked to open with Sunday matinee at Jacob Litt's Bijou Theatre, Milwaukee. We were to reach Chicago at 7.13 Sunday, and leave there at 9, making Milwaukee in ample time. On the way to Chicago we were delayed by a wreck, and still further by a blizzard. Eventually getting into Chicago, we found the only train for Milwaukee had left an hour before, and I was informed that a special, costing $85 extra, was the only hope. We took it and reached Milwaukee at 1. On Monday J. M. Handley, the local manager, voluntarily handed to me $42.50, one-half cost of the special service. This act of generosity was sanctioned by Mr. Litt, who was in Milwaukee at the time. It goes to show that there are some local managers who don't think the attraction should stand for everything."

J. CHARLES SANFORD: "There is no truth in the report that Wicked London has closed. We are still out."

MUSIC NOTES.

Vladimir de Pachmann gave another piano recital at Mendelssohn Hall on March 1. The programme was devoted to Chopin, about whose works de Pachmann intends to write a book.

Mark Hambourg gave a piano recital on Feb. 26 at Mendelssohn Hall, and Ludwig Breitner gave one also at the Waldorf-Astoria on the same day. Gustav Hinrichs conducting the orchestra that assisted Mr. Hambourg.

The second matinee musicale of the Kneisel Quartette occurred at Mendelssohn Hall on Feb. 27.

Rudolph Aronson has secured in Europe the American rights to Johann Strauss' Wiener Blut, Gottin der Vermumpft, and Waldmeister; von Suppe's Das Modell; Goldmark's Das Heimchen am Herd; Adolf Muller's Der Blondin von Namur, and Ziehrer's Der Schone Rigo.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Monday, La Traviata; Tuesday, Siegfried; Wednesday, The Marriage of Figaro; Thursday, Die Goetterdammerung; Friday, Tristan and Isolde; Saturday, Lohengrin and Rigoletto.

In spite of the furious storm of Thursday, a large audience gathered at Sherry's to enjoy the musical matinee given by Katharine Ruth Heyman, pianist, assisted by Messrs. David Mannes and Leo Schulz with violin and 'cello. Miss Heyman plays with the ease and skill that stamps the artist. Her ability was recognized by repeated encores from the delighted listeners.

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Blanche Seymour
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THE FOREIGN STAGE.

LONDON.

A Mammoth Benefit—Benson in Henry V—Sundry Doings.

(Special Correspondence of The Mirror.)

LONDON, Feb. 17.

The most important event in show circles since my last was the enormous and gorgeous entertainment given in aid of the widows and orphans of our Household Troops last Tuesday at Her Majesty's. This wonderful affair, for which Beerbohm Tree specially stopped the run of A Midsummer Night's Dream for that night only, should really be described as another triumph for America, for it was organized by a fair native of that nation, Mrs. Arthur Paget. The sight was indeed lovely to behold and never to be forgotten. Every available member of our royal family and of several other royal families was present, nearly the whole of the dress circle being turned into a huge private box for the nonce in order to hold them. Every duchess, baroness, countess, viscountess and knightess was there, together with all the mere male aristocrats who have not gone to the war. When you add to all these every leading American magnate and beauty now in London, then you will readily guess that for brilliancy and beauty, for distinction and dress, no such sight has been seen in our time. The entertainment—all stage-managed by Beerbohm Tree—chiefly consisted of a Masque of War and Peace, in which the two characters indicated and several other allegorical figures representing Britannia and her Rivers, Colonies and Dependencies and so forth, were represented by the most distinguished and most beautiful of lady aristocrats. One of the daintiest figures in this glitter-edged crowd of loveliness was Viola Tree, daughter of the aforesaid Beerbohm and Mrs. B. T. Viola, a fine growing girl, with lovely hair, even richer than mommer's, represented our river Medway. The author, Louis Napoleon Parker, and the composer, Hamish McCunn, alike scored, and the whole show, including a patriotic tableau with music by Sir Arthur Sullivan, was a huge success, and drew the huge sum of £8,000.

A few hours after I had the pleasure of mailing you, The Wrong Mr. Wright was followed at the Strand by a farcical comedy written by Actor-Author J. H. Darnley, and entitled Facing the Music. This play—originally tested at the Brixton Theatre last Summer—is a droll mixture of misunderstandings and equivoques, built around two John Smiths, one sedate, not to say severe; the other gay, not to say giddy. Of course the sedate Smith gets accused of certain peccadilloes committed by the other Smith, and so on, causing en route many alarums and excursions, especially among the women-folk concerned. The laughter was incessant from curtain rise to curtain fall. The acting was spirited and clever, especially that contributed by James Welch and Frank Stayton as the two utterly contrasted Smiths, by the dashing Vane Featherston and the delightful Lettice Fairfax as the two Mrs. Smiths, and Bessie Major as a comic housekeeper.

The only other important theatrical event since my last was T. R. Benson's revival of Henry V. by one Shakespeare, at the Lyceum on Thursday, by way of starting a two-months' season there. Benson, who is an Oxford graduate of considerable "cuichaw" and an ex-athlete of much prowess and distinction, is also a worthy actor-manager, who has run Shakespeare around the provinces for many years past. It is thirteen years since he played in London, when his season was especially memorable for the then best production of A Midsummer Night's Dream that had ever been seen. He will revive this play at the Lyceum next Thursday, having arranged to give a change every week. As to Benson's production of Henry V. that is as picturesque as most of his others. He himself, however, as Harry of England is not at his best. The part is full of go and dash, instead of which Benson goes about in a slowly meditative mood, and speaking in quite a sermonic fashion. There are some good performances in the show, however, especially the Pistol of Gordon Asche and the Fluellen of E. R. Weir, ever a good Shakesperean comedian.

We are all sorry that De Wolf Hopper and company are giving their farewell performance at the Shaftesbury to-night. We shall all miss these merrymakers, especially the long De Wolf Hopperatic star and the little Jessie Mackaye—bless her blithe little heart! Many of us also will miss cheery Business-Manager Frank J. Wilstach, who, in the intervals of toil, can enthuse most learnedly on our British drama, and also upon the American ditto, from the earliest ages to the present time. There are to be the highest of high jinks at the farewelling to-night, and after the show De Wolf Hopper and company are to be carted off to the Eccentric Club to be farewellingly supped. This supper was to have been eaten next Wednesday, but as De Wolf Hopper and company must sail for your shores on that day, the banquet has had to be thus postponed backwards, as the Irishman would say.

That delightfully melodious opera, Dorothy, was revived by Manager E. G. Saunders at his Coronet Theatre, Notting Hill, on Monday. So successful was it as chortled by Tenor Courtice Pounds, Baritone Richard Green, Low Comedian Maitland Marler, and Soprano Ethel Newman, that the piece seems likely to run on for some years, as it did at its first run, when it brought Marie Tempest to the front.

I regret to have to record the death of good old Sam Johnson, who for so many years on this side and on yours was low comedian of Henry Irving's company. He was an experienced and clever actor and was held in high esteem by all who knew him. I am also to have to tell you that your sweet compatriot, Fay Davis, is out of the bill at the St. James's by reason of severe illness. Her part, Queen Flavia in Rupert of Hentzau, is for the nonce being played by Mrs. Maesmore Morris. Cecil Raleigh is also, alas, very ill with bronchitis, pneumonia and congestion of the lungs.

I am glad to learn that your George Lederer has made an arrangement with our George Edwardes whereby each George will present in London his respective version of Les Fetards. As your one, The Rounders, is only slightly based on Les Fetards, our George (who holds the English rights thereof) says he doesn't mind your George doing The Rounders here. It will doubtless have to be renamed for English use. Anyhow, we shall all be glad to again welcome Dan Daly, Harry Davenport, J. E. Sullivan, Phyllis Rankin, Ella Snyder, etc., etc.

The Better Life, the first of the In His Steps plays, will be withdrawn from the Adelphi to-night after twelve nights' run, and the theatre will close until your Robert Taber starts his season there on March 10 with Lawrence Irving's new Scottish drama, Bonnie Dundee.

GAWAIN.

Feb. 24.

A few hours after I last mailed you many of us had to assist at what is always a function wherein regret rules—namely, the speeding of parting guests whom the speeders have learned to honor and esteem. The parting guests in question were De Wolf Hopper and company, who, coming among us originally for six weeks, extended their visit to eight months, and might have made it eight years had they so desired. Inasmuch as one of our maxims reminds us that the best of friends must part, our farewellers, including yours truly, took care that your farewellers should not be sent away to the accompaniment of long faces and doleful sighs, but to the good old British custom of hearty cheers and heartfelt toasting and handshaking. From an early hour in the evening the Shaftesbury was crammed by an enthusiastic audience that punctuated the final performance of The Mystical Miss with lavish applause, many of these applauders seizing every possible occasion to fling floral tributes and other tangible marks of affection and esteem to the members of this excellent company, especially to De Wolf Hopper, the melodious Nella Bergen, and the delightful pocket-star, Jessie Mackaye, who has long been a great favorite with us all. Encores abounded, and De Wolf Hopper was in his best Ciceronian form both during the performance and at the Eccentric Club banquet, to which the company were carted off *en bloc* directly they could get their grease-paints off. In short, it was a memorable evening—and morning (meaning Sunday) and was exactly what a parting of English and American friends should be. The De Wolf Hopper boys and girls will, all being well, report themselves to you a few days before this epistle lands upon your honored shore. Kindly tell them from me (and I may claim to speak for a large number in London) that we already miss them hugely and wish they were coming back much sooner than the twelve-months at present understood. Do you know that De Wolf talks of making his re-entry here as Rip Van Winkle?

Several deaths have occurred in the profession this week. The victims include that fine old actor, Fred Everill, so long with Buckstone, Irving, and Mrs. Langtry, and more than once a tourer through your States; Charles Lestock, only recently engaged as business-manager to Martin Harvey, with whom he (like Everill) was working only a few days ago; John Watkins, professionally known as Eugene Rivalli, the Fire Prince; Walter Osborne, of the Osborne Trio, so well-known in our variety theatres; and Charles W. Garthorne, a conscientious and cheery light comedian, and brother of W. H. Kendal. All these were struck down by that terribly prevalent scourge, pneumonia. Everill was the oldest, being seventy-one; Garthorne (brightest of comrades) was only fifty-two; the others were much younger.

Mrs. Patrick Campbell on Monday revived Suderman's play, Magda, at the Royalty before a most gilt-edged audience, who seemed to like the play better than I do. I must say, however, that Mrs. Pat played the part far better than she has ever done. Also she scored in a new little one-act play written by Constance Smedley around the old-time actress, Mrs. Jordan. The little play, that is particularly remarkable for its anachronism—making Dora Jordan about twenty at a time (1812) when she was nearer fifty—afforded Mrs. Pat a dashing sort of impersonation wherewith to "play the people in."

We were to have seen the new Spanish drama, Don Juan's Last Wager, at the Prince of Wales' to-night (Saturday), but in consequence of the hereinbeforementioned deaths in his company Martin Harvey has been compelled to postpone the production until next Tuesday. I learn at the moment of mailing that if our Mr. George Edwardes does not (as he has long desired) snap up De Wolf Hopper for London next season, Mr. Hopper may go to Arthur Collins at Drury Lane to play the aforesaid Rip Van Winkle.

Also I learn that your lively fellow-native, Maude Jeffries, has just decided to quit the histrionic fold of Wilson Barrett and that Lillah McCarthy will take her place as chief heroine in all Barrettian productions.

This comes hoping that all your myriads of MIRROR readers are quite well, as it does not leave me at present. Hence this sudden tag. Doctor, ahoy!

GAWAIN.

PARIS.

Louise Scores a Triumph—Rejane in Le Beguin—Other Productions.

(Special Correspondence of The Mirror.)

PARIS, Feb. 16.

The amusement *menu* has undergone many changes since my last letter, several new dishes, so to speak, being offered for our approbation.

To continue the simile, Charpentier's opera, Louise, at the Opera Comique, may be considered the *pièce de resistance*. By this work M. Charpentier has won an assured position among the foremost composers of the time. He shows great technical skill, a keen appreciation of dramatic effect and much originality. The score is replete with novel effects in orchestration, and is full of expression, admirably descriptive of the powerful story, of which M. Charpentier is also the author. It is symbolic, this story, symbolic of Paris, the city of pleasure, with her mad revelry and glittering vice, cloaking a charnel house of ruined lives and broken hearts. A young girl of the humbler class falls in love with a dreamy poet, who, on the girl's father refusing his consent to his daughter's marriage to one whom he considers a worthless idler, persuades to leave her home to live with him as his mistress. The merry life of Montmartre fascinates the girl and she lives solely for pleasure. Her father lies dying of grief at his daughter's fall. Reluctantly she is persuaded to return to him. With almost his last breath the father implores her to abandon the life she is leading. As he speaks a band of revelers is heard outside and the voice of her lover calls her. The City of Pleasure has its grip upon her and she pleads for liberty. In rage the father orders her from the house and she rejoins her companions, while the old man curses the city that has laid its tainted grasp upon his child. Every phase of this tale is marvelously illustrated by M. Charpentier's music. There is opportunity for some excellent stage pictures of the life of Paris, the best being that of early dawn with the hum of the city just beginning. The cast is a very long one, and every role was satisfactorily taken, while the management of the many extra people was creditable. The evening was a complete triumph for M. Charpentier.

By way of an *entrée* we have Lancelot, produced at the Opera. It cannot be said that this is a very palatable dish. MM. Gallet and Blau have failed to make an effective lyric drama of the story of Elaine, their version being far inferior to Lord Tennyson's. M. Jonciere's music is equally uninspiring. The production was received indifferently.

For those of simpler tastes, La Fille du Sergot at the Republique may be recommended. Gaston Marot has written, on emotional lines, a melodrama full of action and with a thriller in the form of the rescue of a child from the wheels of a moving train.

Le Beguin, Pierre Wolff's comedy, that Rejane has produced at the Vaudeville, may be classed as a salad, very highly seasoned. It tells a story of the half world that would be utterly dull were it not for the delightful work of Rejane. The other roles are trivial, for it is a tailor-made play. L'Institutrice, a curtain raiser, by O'Monroy and Vollier, was also given.

For dessert there is a dainty musical trifle, Martin et Martine, by Paul Milliet and Emile Trepard, at the Lyrique Renaissance. Its story is founded on a pretty legend, and the music is most agreeable.

Antoine has a triple bill of revivals, Le Commissaire est Bon Enfant, Un Beau Soir, and La Dupe.

The elaborate revival of Micheal Strogoff at the Chatêlet is most impressive. The staging is elaborate and realistic, and large audiences are enjoying the popular drama.

Paul Hervieu and Emile Faquet have been elected to the Academy, taking respectively the chairs left vacant by MM. Pailleron and Cherbuliez. M. Hervieu, besides being the author of a number of novels, has written two plays, Les Tenailles and La Loi de l'Homme. M. Faquet is the dramatic critic of the *Soleil*.

The Folies-Dramatiques has reopened with opera at popular prices. Very creditable performances are given.

The production of Le Ressort at the Nouveau has been held up because of the censor's refusal to pass the play, which is a story of the Revolution.

Sarah Bernhardt fainted during the performance of Hamlet one night recently. Money was refunded to the audience. Mme. Bernhardt was able to appear the following evening.

Cleo de Mérode is appearing in a "Saynète" at the little Theatre des Capucines. T. S. R.

JAMAICA.

(Special Correspondence of The Mirror.)

KINGSTON, Feb. 15.

A few days ago an illustrated lecture on the South African war was given by J. C. Ford. There was a large audience present. The proceeds went to the Mayor's War Fund.

A Trio Recital was given at Clovelly, Jan. 24, to a small but select audience, by Mrs. H. J. Lewis, piano; Carl Hinderman, 'cello, and Jean Schaefer, violin. All three played with excellent effect.

Lowande, the circus proprietor, sailed from Montego Bay for Cuba Jan. 26. Several of his company were left here.

Mrs. Schaefer, the wife of Jean Schaefer, the violinist, died at her residence here on Feb. 1, after a short illness. She came from the United States with her husband in November last. She left two young children.

MONTGOMERY IRVING.

MEXICO.

Scalchi's Engagement—The Teatro Orrin—An Amusement Park.

(Special Correspondence of The Mirror.)

MEXICO, Feb. 20.

The short engagement of Madame Scalchi has come to a close, and the company has gone to Guadalajara, after which, I believe, they play El Paso, Tex., and then go to California to close the season. It is announced that this is positively the last tour of the great contralto, and that she will now retire to her estates in Turin, Italy, to spend her remaining years in well-earned rest. The engagement at the National was, unfortunately, not a pecuniary success. The support they did receive was given, almost entirely, by the foreign colony living in Mexico, and the best people of Mexican society were distinctly absent, the reasons for which may be readily understood. The engagement was unusually well advertised, due to the efforts of Messrs. Charles Riggs and Frank Cladwell, but the fatal mistake was made in charging an admission of $5, when only concert numbers were to be given, and an act of an opera each night. Had these gentlemen known that the public here has had good opera on two occasions this Winter, when entire operas were given, and with all necessary appointments, at which the price for the best seats was only $3, they would possibly have acted differently. The fifth performance was not given by Madame Scalchi, owing to an indisposition from which she suffered, brought on by the sad intelligence, received here, of her mother's death in Turin, Italy. The strange circumstances attending this death are worth relating. On the last day of her engagement, Madame Scalchi gave way to the attack of nervous prostration with which she had been threatened for a week past, owing to a presentiment which she had felt that a great calamity was about to befall her. A dream that she had on Friday night, which she interpreted as forecasting the death of her mother, affected her considerably, and when the news was received she broke completely down and was confined to her bed during the entire day.

The Teatro Orrin of Mexico is a very clever combination of what you would call in the United States a circus and a vaudeville show. The building includes the general ring circus, and at one end curtain and all necessary scenery. Orrin is the Barnum of Mexico, only on a more modest scale, for no menagerie of any kind is included in the circus. A few nights ago the circus opened its regular season in the city, where it will remain several months, before going on tour throughout the Republic.

On the evening I attended the circus the house was full. The following people are appearing with the circus this season: The Castrillons, the Whites, Frank B. Miller, the Passparts, the Martinettis, Newhouse and Ward, the Potters, Jones and Sutton, Ernest Mellville, Mr. Gronar, and Ricardo Bell, the latter being a clown of the old school, who is familiarly known as "Dick," and who is really funny. Among the other performers, who are all clever in their respective ways, I think the Martinettis, acrobats, should have a word of special praise. Grand opera is sometimes given at the Orrin, when satisfactory rates cannot be secured at the National, and this Winter we had a company here that produced Fedora for the first time, and which found a cordial reception at the hands of the press. The company included local and foreign talent, among which may be mentioned the talented American, Eleonora Broadfoot, now with the Grau forces, who made a distinct success. La Chalia, a Cuban, was also successful, though she was overestimated by the press and people.

An enterprising American named Baumann, from Denver, I believe, is to give the people of Mexico their first introduction to an amusement park. The papers state that Mr. Baumann has leased ground in the heart of the city, and that work will soon be begun. A ten years' concession has been secured from the Government. Without Government concessions one can do practically nothing in Mexico.

Fuentes and Minuto, two of the first bull fighters of Spain, are now here, and to howling thousands they dispose of six bulls every Sunday, to which spectacle an admission of $4 is charged. Were THE MIRROR not a dramatic paper, I would enjoy describing for it one of these really wonderful spectacles, which remind one of what scenes in the old Roman arenas must have been. Your correspondent, by the way, has been studying bull fighting, and will make his first appearance at the Mardi Gras ball in New Orleans on Feb. 27, in the costume of a matador.

GUIDO MARBURG.

HAVANA.

Minstrels at the Payret—Good Opera at the Tacon—Vaudeville.

(Special Correspondence of The Mirror.)

HAVANA, Feb. 20.

Mahara's Minstrels have been occupying the boards at the Payret, the second largest theatre in the city. Of course the whole American colony in Havana turned out, from General Wood and staff down to the teamster of the quartermaster's corral. The company played to big houses for three nights, but the last night there were very few people in the house.

Operas are the most profitable attractions in Havana, consequently the Tacon is packed every evening with the best people of the city. An Italian grand opera company has been at the Tacon for the past three weeks. The theatre is under the management of Senor Guitterez, who was in the theatrical business in the United States, and is the most competent manager in Cuba. All the companies he secures are first class in every respect.

The Albisu plays only local companies and is a kind of family house. One pays for an act, and if the play doesn't suit one need not stay to the rest. It was in this theatre last week that the American flag was hissed, the Spanish and Cuban flags were applauded, and therefore the house has not been patronized by Americans since.

The American Theatre, or Cuba Theatre as it is called here, plays to good business every evening. This is strictly an American vaudeville house and only caters to Americans. They have some very good bills. The management has been assumed by Harry Clark.

AUSTRALIA.

Tess of the d'Urbervilles Seen—The Only Way—Current Productions.

(Special Correspondence of The Mirror.)

SYDNEY, Jan. 3.

Theatrical business in Sydney is being considerably overdone. In Melbourne the reverse is the case. In Sydney performances are being given at the Royal, Her Majesty's, the Lyceum, and the Criterion, while in Melbourne only the Royal is open, although an amateur company is giving comic opera at the Alexandra for a few nights.

J. C. Williamson opened the renovated Sydney Royal on Christmas Day with The Only Way, but, despite a fine performance by a strong company and fine scenery by Phil Goatcher, the play achieved only a moderate success, and will be replaced by Tess of the D'Urbervilles, in which Edith Crane and Tyrone Power will appear.

At Her Majesty's, Sydney, Mr. Williamson has been more fortunate, his Christmas attraction, Little Red Riding Hood, from the pen of Bernard Espinasse, draws crowded houses despite the hot weather, which at times reaches nearly 100 in the shade. It is magnificently mounted, but somewhat deficient in humor.

The Sydney Lyceum is doing big business with Charles Darrell's The Power and the Glory, containing incidents for half a dozen ordinary sensational dramas, and produced under the direction of Charles Holloway, whose success as a manager has been most encouraging.

At the Sydney Criterion Jess has been the Christmas attraction and will be followed by David Garrick, with Walter Bentley in the title role, after which the playhouse will pass into the hands of Harry Rickards.

John F. Sheridan and Grace Whiteford have made an excellent start with Little Christopher Columbus at the Melbourne Royal. The play has many of the features that made Fun on the Bristol so popular.

In the other Australian cities there is little of importance to record. Bland Holt and the Broughs are doing well in New Zealand.

Harry Rickards is preparing for the reopening of the Sydney Tivoli at Easter, and it is not improbable that he may introduce some of the ballets from the London Empire. His company will shortly remove from the Sydney Palace to the Sydney Criterion, when, after some necessary structural alterations, the former place will reopen with an American vaudeville company, followed by McAdoo's Georgia Minstrels and later on by Charles Arnold.

In Melbourne, as in Sydney, Mr. Rickards has a monopoly of the vaudeville business, one of the leading attractions at the Opera House being the Macarte Sisters. Among the others are Tom Costello, the Englishes, and Spry and Austin.

JOHN PLUMMER.

SYDNEY, Jan. 17.

At the Royal Tess of the D'Urbervilles holds the boards and gives every promise of running for some considerable time. Edith Crane, who has made rapid strides in her profession since we last saw her in Trilby, makes an ideal Tess, and is ably supported by Tyrone Power as Alec. Thomas Kingston's Angel Clare was a very clever piece of acting, and justifies the high opinion our public have already formed of this young actor. The cast, a particularly strong one, includes W. F. Hawtrey, Olly Deering, Cyril Keightly, Julia Merton, Rose Musgrove, and Lynda Raymond. Phil Goatcher's scenery, especially his setting of Stonehenge, is very fine.

J. C. Williamson's pantomime of Red Riding Hood has improved vastly since the first night and new business is being constantly added, consequently the receipts at Her Majesty's are most satisfactory.

Harry Rickards is moving from the Palace to the Criterion, which he will occupy for twelve weeks, at the end of which time he hopes to return to the rebuilt Tivoli. His bill of fare is still a most lavish one and at present includes Professor Davy's marionettes, the Smith Sisters, Howard and St. Clair, the Newsky Family, and G. W. Hunter.

Harry Connor and Hoyt and McKee's Musical Comedy company have been making a royal progress through New Zealand, and will have plenty to tell you about the wonders of Maoriland when they return to the United States.

Walter Bentley is reappearing as Mathias in The Bells at the Criterion Theatre. This is perhaps his most powerful character and loses nothing in repetition. Harry Diver and Hope Mayne are his principal supports.

The Perry Sisters have concluded their engagement with J. C. Williamson and left for England.

Carrie Moore, one of J. C. Williamson's most promising proteges, has been intrusted with the somewhat arduous part of principal boy in this year's pantomime, and though perhaps lacking in robustness, is gaining much kudos.

E. NEWTON DALY.

MRS. W. G. JONES.

Mrs. W. G. Jones, pictured above, needs no word of introduction to American players or playgoers. For more than fifty years she has been identified prominently with the profession in this country, and what Mrs. Keeley was to the Adelphi in London, Mrs. Jones was to the Old Bowery Theatre in New York. Generations of theatre patrons have been delighted by her absolute art, perfect in unaffected simplicity, in grace, intelligence and sincerity. Mrs. Jones was born in Chatham, England, seventy years ago, and was almost cradled on the stage. As a child she came to Philadelphia, where her father led the orchestra at the Walnut Street Theatre. Her stage debut was made when she was nine years of age as the Duke of York to the Richard the Third of Junius Brutus Booth. With Charlotte Cushman she first appeared in leading business, and the list of the famous stars whom she has supported, and of notable roles that she has played, all with consummate skill, would require a page of THE MIRROR simply to enumerate. In recent years Mrs. Jones' appearances have been awaited always with interest and have never failed to excite admiration on all sides. She has chosen to appear chiefly in special productions until her present engagement came with Maude Adams, in whose company she is now a firm favorite. With Miss Adams last Spring, Mrs. Jones won a notable success as the Nurse in Romeo and Juliet, and this season she has scored a distinct triumph by her sterling impersonation of Nannie, the babbling, good-natured housekeeper in The Little Minister.

ENGAGEMENTS.

Charles De Land, for Little Lord Fauntleroy.

Joseph Carey, for The Bowery After Dark.

Bruce Edwards, to manage the Kelcey-Shannon company next season.

John Hess, for the Castle Square Opera company.

Sidney Macy, for Quo Vadis.

David Landau, for A Night in Chinatown.

Hudson Liston, by W. A. Brady, for Uncle Cesaire in Sapho.

Blanche Sherwood, as Bertie, with The Regatta Girl at Koster and Bial's.

Millie Liston, for Mlle. Fifi company.

Pearl Hight, with Rose Melville in Sis Hopkins.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Minneapolis, Minn., March 5-7, St. Paul 8-10.
A BLACK SHEEP: Louisville, Ky., March 5-10.
A BREACH OF PROMISE: Holyoke, Mass., March 8-10.
A BREEZY TIME (Eastern; Fitz and Webster, mgrs.): Holyoke, Mass., March 6, Westfield 7, Springfield 8, Ware 9, New Britain, Conn., 10, Hartford 12, Winsted 13, Torrington 14, Thomaston 15, Bristol 16.
A BREEZY TIME (Western; Fitz and Webster, mgrs.): Osceola, Ia., March 6, Vallisca 7, Clarinda 9, Shenandoah 10, Council Bluffs 11, Plattsmouth, Neb., 12, Hiawatha, Kan., 14, Horton 15, Holton 16, Topeka 17.
A BUNCH OF KEYS (Gus Bothner, mgr.): Lynn, Mass., March 5-7, Lowell 8-10, Chelsea 12, Quincy 13, Woonsocket, R. I., 14, Riverpoint 15, Newport 16, Fall River, Mass., 17, Bennington, Vt., 19, Troy, N. Y., 20, 21, Amsterdam 22, Utica 23, 24.
A COLONIAL GIRL (Daniel Frohman, mgr.): Washington, D. C., March 5-10.
A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Seattle, Wash., March 5-7, Victoria, B. C., 8, Nanaimo 9, Vancouver 10, New Whatcom, Wash., 12, Westminster, B. C., 13, Tacoma, Wash., 14, Olympia 15, Portland, Ore., 16, 17.
A DAY AND A NIGHT (Harry Phillips, mgr.): Jersey City, N. J., March 5-10.
A FEMALE DRUMMER: Manchester, N. H., March 6.
A GIGANTIC LIAR: Lennox, Mo., March 6, Creston, Ia., 7, Corning 8, Clarinda 9, Villisca 10, Red Oak 12, Anoca 13, Malvern 14, Glenwood 16, Hamburg 17, docfport, Mo., 19, Craig 20, Horton, Kan., 21, Holton 22.
A GUILTY MOTHER: Baltimore, Md., March 5-10.
A HOT OLD TIME (The Rays): Indianapolis, Ind., March 5-7, Columbus, O., 8-10.
A HOT OLD TIME (Western; E. A. Braden, mgr.): Wichita, Kan., March 6, Topeka 7, St. Joseph, Mo., 8-10, Leavenworth, Kan., 11, Carrollton, Mo., 12, Sedalia 13, Moberly 14, Quincy, Ill., 17.
A JOLLY LOT: Delaware, O., March 7, Marysville 8, Lima 10.
A LADY OF QUALITY (Eugenie Blair): Bloomington, Ill., March 7, Champaign 8, Danville 9, Terre Haute, Ind., 10, Vincennes 12, Evansville 13, Crawfordsville 14, Frankfort 15, Logansport 16.
A MAN OF MYSTERY (E. N. McDowell, mgr.): Sandusky, O., March 6, Kenton 7, St. Mary's 8, Ft. Wayne, Ind., 9, Marion 10, Chicago, Ill., 12-17.
A MERRY CHASE (Lyman Brothers): Nantucket, Pa., March 6, Pittston 7, Oliphant 8, Archbold 9, Hawley 10, Honesdale 12, Port Jervis, N. Y., 13, Middletown 14, Paterson, N. J., 15-17, Mt. Vernon, N. Y., 19, White Plains 20, Danbury, Conn., 21, Bristol 22, Middletown 23, Willimantic 24.
A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Freeland, Pa., March 10.
A PAIR OF BLACK EYES (Betts and Patee, mgrs.): Streator, Ill., March 9, Hammond, Ind., 10.
A PAIR OF TRAMPS: Pomeroy, Ia., March 6, Fonda 7, Storm Lake 8, Correctionville 9.
A POOR RELATION (Fred C. Berger, mgr.): Chillicothe, O., March 6, Mexico 7, Columbia 8, Moberly 9, Sedalia 10, Nevada 12, Pittsburg 13, Parsons 14, Carthage 15, Joplin 16, 17, Springfield 19, 20, Ft. Scott, Kan., 21, Ottawa 22, Topeka 23, 24.
A ROMANCE OF COON HOLLOW: Burlington, Ia., March 6, Mt. Pleasant 7, Washington 9, Moline, Ill., 10, Clinton, Ia., 12, Sterling, Ill., 14, Dubuque, Ia., 15, Freeport, Ill., 16, Elgin 17, Racine Wis., 18, Manitowoc 19, Appleton 20, Kaukauna 21, Green Bay 22, Oconto 23, Marietta 24.
A RUNAWAY GIRL: Brooklyn, N. Y., March 5-10.
A STRANGER IN A STRANGE LAND: Boston, Mass., March 5-10.
A STRANGER IN NEW YORK (A. Thalheimer, mgr.): Battle Creek, Mich., March 6, Jackson 7, Lansing 8, Elyria, O., 9, Erie, Pa., 10, Buffalo, N. Y., 12-14, Philadelphia, Pa., 19-24.
A TEMPERANCE TOWN (Richards and Canfield; A. Ashley, prop. and mgr.): St. Louis, Mo., March 5-10, Chicago, Ill., 12-17, Milwaukee, Wis., 19-24.
A TEXAS STEER: Natchez, Miss., March 10.
A TRIP TO CHINATOWN: Canal Dover, O., March 7.
A WHITE ELEPHANT (Carl J. Berry, mgr.): Nashua, Ia., March 6, Hampton 7, Garwin 8, Cedar Falls 9, La Porte 12, Sumner 13, New Hampton 14, Independence 15, Nichols 16.
A WISE GUY (Haynes and Lytton; Richard Hyde, mgr.): Brooklyn, N. Y., Feb. 26-March 10.
A WISE WOMAN (Marie Lamour; F. G. Conrad, mgr.): Corsicana, Tex., March 7, Belton 8, Taylor 9, Smithville 10, La Grange 12, Columbus 13, Hallettsville 14, Yoakum 15, Cuero 16, Victoria 17.
A WOMAN IN THE CASE (Bartlett and May): Altoona, Pa., March 6, Phillipsburg 7, Bellefont 8, Jersey Shore 9, Shamokin 10, Mahanoy City 12, Shenandoah 13, Pottsville 14, Girardville 15, Bazleton 16, Manch Chunk 17, Reading 20.
A YOUNG WIFE: Cincinnati, O., March 5-10.
ACROSS THE PACIFIC: Providence, R. I., March 5-10.
ADAMS, MAUDE: Harlem, N. Y., March 5-10.
AIKEN STOCK: Greenfield, Ind., March 5-10.
AKERSTROM, ULLIE (Gus Barnard, mgr.): Honesdale, Pa., March 6, Shamokin 7, Tyrone 8, Altoona 9, New Castle 10, Butler 12, Uniontown 13, Connellsville 14, McKeesport 15, Greenburg 16, Johnstown 17, Bedford 19, Cumberland, Md., 20, Keyser, W. Va., 21, Piedmont 22.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.
ALLEN, VIOLA (Liebler and Co., mgrs.): Nashville, Tenn., March 5, 6, Louisville, Ky., 7-10, Columbus, O., 12, 13.
ANDERSON THEATRE (Ed. Anderson, mgr.): Port Hope, Ont., March 5-10, Belleville 12-17, Kingston 19-21, Brockville 22-24.
AN INDIANA ROMANCE (Robt. Downing, mgr.): Greensboro, N. C., March 7, High Point 8, Salisbury 9, Lexington 10, Monroe 14, Charlotte 15, Gastonia 16.
ARIZONA: Des Moines, Ia., March 6, Omaha, Neb., 7, 8, St. Joseph, Mo., 10.
ARTHUR, JULIA: Philadelphia, Pa., March 5-10.
AT GAY CONEY ISLAND: Ft. Wayne, Ind., March 6, Streator, Ill., 7, Kankakee 8, Danville 10, Chicago 12-17.
AT PINEY RIDGE (M. O. Higgins, mgr.): Oswego, N. Y., March 6, Johnstown 7, Gloversville 8, Amsterdam 9, Schenectady 10, New York city 12-17, Stamford, Conn., 19, Norwich 20, Bridgeport 21, 22, New Haven 23, 24.
AT THE WHITE HORSE TAVERN: Bloomington, Ill., March 6, Champaign 7, Decatur 8, Terre Haute, Ind., 9, Muncie 10, Richmond 12.
AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.): Columbus, Ga., March 5-10, Savannah 12-17, Jacksonville, Fla., 19-24.
AUNT HANNAH (Brady and Grismer, mgrs.): New York city Feb. 21—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Charleston, S. C., March 5-10, Jacksonville, Fla., 12-17.
BALDWIN-MELVILLE STOCK (Walter S. Baldwin, mgr.): New Orleans, La.—indefinite.
BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.): Kansas City, Mo., March 5-7.
BEN HUR: New York city Nov. 20—indefinite.
BENNETT-MOULTON (A. Earl Burgess, mgr.): Johnstown, Pa., March 5-10, Altoona 12-17, New Castle 19-24.
BENNETT-MOULTON (B): Portland, Me., March 5-10.
BINGHAM, RALPH: Ft. Deposit, Ala., March 6, Brewton 7, Biloxi, Miss., 8, Mobile, Ala., 9, Newbern 10, Gainsville 12, Epes 13, Clanton 14, Tuscaloosa 15, Greensboro 16, Belle Mina 17, Juka, Miss., 19, Tuscumbia, Ala., 20, Fulton, Miss., 21, Smithville 22, Amory 23, Grenada 24.
BROADWAY TO TOKIO: New York city Jan. 22—indefinite.
BROWN'S IN TOWN (La Motte and Sowersby, mgrs.): Meadville, Pa., March 6, Warren 7, Erie 8, Dunkirk, N. Y., 9, Niagara Falls 10, Troy 12-14, Utica 17.
BROWN'S IN TOWN (Belcher and Hennessy, mgrs.): Macon, Ga., March 6, Americus 7, Albany 8, Jacksonville, Fla., 9, Tampa 10, St. Augustine 11, Brunswick, Ga., 12, Savannah 13, Charleston, S. C., 15, Spartanburg 16, Charlotte, N. C., 17, Salisbury 19, Asheville 20, Knoxville, Tenn., 21, Chattanooga 22, Clarksville 23, Hopkinsville, Ky., 24.
BRYAN'S COMEDIANS: Springfield, Ill., March 5-10.
BURRILL, COMEDY: Woonsocket, R. I., March 5-10, Portland, Me., 12-17.
CAMERON, CLEMENS (Harry Babb, bus. mgr.): Youngstown, O., March 5-10, Wheeling, W. Va., 12-17.
CARROLL COMEDY: Canonsburg, Pa., March 5-10.
CARLTON, EUTTIE: Madison, Me., March 5-10.
CARNER STOCK (Harry L. Webb, mgr.): Ashtabula, O., March 5-10, Loraine 12-17, Marrysville 19-24.
CARPENTER, FRANKIE (George K. Robinson, mgr.): Fall River, Mass., March 5-10, Pitchburg 12-17, Taunton 19-24.
CARTER-REYNOLDS: Dunlap, Ia., March 5-10.
CASEY'S TROUBLES (Alfred Kaley, mgr.): Oklahoma City, O. T., March 5, 6, Guthrie 7, 8, Perry Iowa City 12, 13, Winfield, Kan., 14.
CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.
CAUGHT IN THE WEB (W. B. Binnsdorf, mgr.): Dayton, O., March 5-7, Springfield 8, Kokomo, Ind., 9, Chicago, Ill., 12-24.
CHAPMAN-WARREN:: Lake City, Fla., March 5-7, Jacksonville 8-10, Tallahassee 12-17 Pensacola 19-24.
CHASE-LISTER THEATRE (Will M. Carroll, mgr.): Marshalltown, Ia., March 5-10.
CHATTANOOGA (J. Sinne, mgr.): Ottawa, Can., March 6-10, Montreal 12-17.
CHESTER, ALMA (O. W. Dibble, mgr.): Lancaster, Pa., March 5-10, Chester 12-17, Harrisburg 19-24.
CLARKE, CRESTON (H. W. Storm, mgr.): Chillicothe, O., March 6, Parkersburg, W. Va., 7, Wheeling 8, Cumberland, Md., 9.
CLARKE, HARRY CORSON (What Happened to Jones): Sioux Falls, S. D., March 6, Faribault, Minn., 7, Mankato 8, St. Cloud 9, Fergus Falls 10, Wahpeton, N. D., 12, Fargo 13, Crookston 14, Grand Forks 15, Winnipeg, Man., 16, 17, Jamestown, N. D., 19.
COLLIER, WILLIE (Smyth and Rice, mgrs.): Terre Haute, Ind., March 6, Peoria, Ill., 7, Omaha, Neb., 9, 10.
COLLINS, MYRA (Bennett and Seabott, mgrs.): Latrop, Mo., March 5-10, Richmond 12-17.
COLUMBIA STOCK: Deadwood, S. D., March 5-10.
COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9—indefinite.
CORALIE AND CO. DRESSMAKERS: New York city, Feb. 5—indefinite.
CRANE, WILLIAM H.: Columbus, O., March 8, St. Louis, Mo., 12-17.
CRESCENT STOCK: Thurber, Tex., March 5-10.
CURRAN-MILTON: Guthrie, Ok. Ter., March 5-7, Perry 8-10, Arkansas City, Kan., 12-14, Wynnefield 15-17, Newton 19-21.
DAILEY STOCK: Stockton, Cal., March 5-10, San Jose 12-24.
DALRYMPLE COMEDY: Litchfield, Ill., March 12-17.
DARKEST RUSSIA (Edwin C. Jepson, mgr.): San Francisco, Cal., March 5-10, Sacramento 11, 12, Auburn 13, Woodland 14, Marysville 15, Salem, Ore., 17, Portland 19-24.
DAVIDSON, FRANK: Dover, Del., March 5-7, Cambridge 8-10.
DAVIDSON STOCK: Elwood, Ind., March 5-10, Gas City 12-17, Anderson 19-24.
DE VONDE STOCK (C. L. Walters and Chester De Vonde): Meriden, Conn., March 5-10, New Britain 12-17, Norwich 19-24, Gloversville, N. Y., 26-31.
DEWEY, THE HERO OF MANILA (D. R. Robinson, prop. and mgr.): Greenville, O., March 6, Union City, Ind., 7, Salina, O., 8, Delphos 9, Findlay 10.
DODGE, SANFORD: Rapid City, S. D., March 8, 9, Sturgis 10, Deadwood 15-19, Lead City 20-23.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.
DON'T TELL MY WIFE (Felix Risser, mgr.): Hannibal, Mo., March 6, Quincy, Ill., 7, Ft. Madison, Ia., 8, Monmouth, Ill., 9, Galesburg 10, Peoria 11, Kewanee 12, La Salle 13, Ottawa 14, Dixon 15, Sterling 16, Streator 17.
D'ORMOND-FULLER: Athol, Mass., March 5-10, Marlboro 12-17.
DREW, JOHN: Pittsburg, Pa., March 5-10, Columbus, O., 12.
EIGHT BELLS: Peoria, Ill., March 9, St. Louis, Mo., 12-17.
ELDON'S COMEDIANS (G. H. Eldon, mgr.): St. Mary's, O., March 5-10, Lima 12-17, Delphos 19-24.
ELLEFORD CO.: Santa Ana, Cal., March 5-10.
ELROY STOCK (E. S. Brigham, mgr.): Lewiston, Me., march 5-10, Lawrence, Mass., 12-17, Manchester, N. H., 19-24.
ELROY STOCK (A. H. W. Taylor, mgr.): Auburn, N. Y., March 5-10, Albany 12-17, Binghamton 19-24.
EMMET, J. K. AND GILSON, LOTTIE: Lynn, Mass., March 4, Waltham 7, Salem 8, Biddeford, Me., 9, Tonne 10.
EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 25—indefinite.
EMPIRE STOCK: Pittsfield, Mass., March 5-10, Oneonta, N. Y., 12-17.
EVANS-TAYLOR: Bryan, Tex., March 5-10.
FABIO ROMANI (Alden Benedict, mgr.): Grafton, W. Va., March 6, Morgantown 7, Uniontown, Pa., 8, Connellsville 9, Altoona 10, Greensburg 12, Johnstown 13, Latrobe 14, Jeannette 15, Rochester 16, McKeesport 17, Butler 19, Franklin 20, Greenville 21, Sharon 22, Carey 23, Sheffield 24.
FAUST (Morrison): Mobile, Ala., March 7, Natchez, Miss., 9, Vicksburg 10, Birmingham, Ala., 15, Atlanta, Ga., 16, 17.
FAUST (Porter J. White): Kane, Pa., March 6, Dubois 7, Lockhaven 8, Milton 9, Bloomsburg 10, Wilkes-Barre 12-14, Scranton 15-17, Syracuse, N. Y., 19-21, Rochester 22-24.
FERRIS COMEDIANS (Dick Ferris, mgr.): Des Moines, Ia., March 8-10, Burlington 12-17, Quincy, Ill., 19-24.
FISKE, MRS (Charles E. Power, mgr.): Chicago, Ill., Feb. 19-March 17.
FOR FAIR VIRGINIA (Russ Whytal): Flint, Mich., March 6, Charlotte 7, Grand Rapids 8-10.
FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4—indefinite.
FRAWLEY STOCK: Portland, Ore., Feb. 26-March 17.
FROHMAN, DANIEL, STOCK: New York city Nov. 27—indefinite.
GASKELL STOCK: Ripon, Wis., March 5-7, Waupun 8-10, Racine 12-17.
GIENNKY-HOEFFLER: Newburg, N. Y., March 5-10, Kingston 12-17.
GILLETTE, WILLIAM: New York city Nov. 6—indefinite.
GILMORE, BARNEY: Chicago, Ill., March 5-10.
GOODWIN, NAT C.: New York city Feb. 19-March 10.
GORMAND AND FORD: N. Troy, Vt., March 5-10.
GRAND STOCK (D. H. Hunt, mgr.): Indianapolis, Ind.—indefinite.
HACKETT, JAMES K. (Daniel Frohman, mgr.): New York City, March 6—indefinite.
HADLEY-DE VOSS-BOTNOUR: Canton, Ill., March 5-9, Moline 12-17.
HARCOURT, JESSIE: Westfield, Mass., March 5-10, Pawtucket, R. I., 12-17.
HARRIGAN, EDWARD: Troy, N. Y., March 5-7, Albany 8, Mechanicsville 9, Kingston 10, Fishkill 12, Hudson 13, N. Adams, Mass., 14.
HAVE YOU SEEN SMITH: Webster, Mass., March 7, Fitchburg 9, Brockton 10.
HAVE YOU SEEN SMITH: Pueblo, Col., March 6, Grand Junction 7, Salt Lake City, U., 8, 9, San Francisco, Cal., 12-17, Fresno 19, San Diego 20, Riverside 21, Los Angeles 22-24.
HEARTS ARE TRUMPS (Charles Frohman, mgr.): New York city Feb. 21—indefinite.
HEARTS OF OAK (Herne's; William B. Gross, mgr.): Aurora, Ill., March 6, Indianapolis, Ind., 7, 8, Anderson 9, Muncie 12, Springfield, O., 13, Dayton 14, Xenia 15, Newark 16, Columbus 17, Lima 20, Toledo 22-24.
HEARTS OF THE BLUE RIDGE: Columbus, O., March 5-7.
HELD, ANNA: New York city Nov. 13—indefinite.
HELLO, BILL: Terre Haute, Ind., March 7, Evansville 9, Paris, Ill., 10, St. Louis, Mo., 12-17.
HENDRICKS, BEN (A Genuine Yontleman): Waseca, Minn., March 6, Mankato 7, Northfield 8, Faribault 9, Stillwater 10, St. Paul 12-17, Minneapolis 19-24.
HENSHAW AND TEN BROECK: Newark, N. J., March 5-10.
HEYWOOD MUSICAL COMEDY (Charles Heywood, manager): Yonkers, N. Y., March 8, White Plains 9, Mt. Vernon 10, E. Stroudsburg, Pa., 12, Bangor 13, Newton, N. J., 14, Elizabeth 15, So. Amboy 16, Red Bank 17.
HILLMAN, MAUDE (W. G. Snelling, mgr.): So. Bethlehem, Pa., March 5-10, Yonkers, N. Y., 12-17, Scranton, Pa., 19-24.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Stamford, Conn., March 5-10, So. Norwalk 12-17.
HIMMELEIN'S IMPERIAL STOCK (Dave H. Woods, mgr.): Decatur, Ill., March 5-10, Washington, Ind., 12-17.
HIS EXCELLENCY THE GOVERNOR (Charles Frohman, manager): Portland, Me., March 6, Lynn, Mass., 9.
HOGAN'S ALLEY: Paris, Ill., March 17.
HOPKINS' STOCK (J. S. Hopkins, mgr.): Memphis, Tenn., Sept. 4—indefinite.
HOTEL TOPSY TURVY (Dunne and Ryley): Philadelphia, Pa., March 5-10.
HOWARD-DORSET: Mt. Vernon, Ind., March 5-10, Henderson Ky., 12-17.
HOW HOPPER WAS SIDE TRACKED: Cincinnati, O., March 5-10.
HUMAN HEARTS (W. E. Nankeville, mgr.): Detroit, Mich., March 5-10, Grand Rapids 12-14, Canton, O., 15.
HUMPTY-DUMPTY (Jas. B. Dixon, mgr.): Syracuse, N. Y., March 4-6, Geneva 14, Columbus, O., 29-31.
HUNTLEY-JACKSON: Wilmington, Del., March 5-10.
HUNT STOCK: Traverse City, Mich., March 5-10.
IN OLD KENTUCKY: Philadelphia, Pa., March 5-10.
IRVING, HENRY: Toronto, Can., March 5-7, Montreal 8-10, New York city 12-24.
IRWIN, MAY (H. B. Sire, mgr.): Boston, Mass., March 5-10.
JACK'S JOLLY JOKERS (Alvin A. Jack, mgr.): Ludington, Mich., March 5-7, Manitowoc, Wis., 8-10.
JEFFERSON COMEDY: Natchez, Miss., March 10.
JOHNSON COMEDY: Marion, O., March 5-10.
JUST BEFORE DAWN: Paterson, N. J., March 5-7, Bridgeport, Conn., 8-10, New York city 12-17, Lynn, Mass., 19-24.
KELCEY-SHANNON (Dave Hayman, mgr.): Grand Rapids, Mich., March 6.
KELLY'S KIDS (T. W. Diskins, mgr.): Troy, N. Y., March 5-7, Albany 8-10, Newark, N. J., 12-14.
KEMBLE COMEDY: Grand Island, Neb., March 5-10.
KENDAL, MR. AND MRS.: Detroit, Mich., March 5-10.
KENNEDY PLAYERS: Exeter, N. H., March 5-10.
KERCKHOFF-LOCKE: Sterling, Neb., March 5-10.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Allentown, Pa., March 5-10, Mahanoy City 12-17, Shenandoah 19-24.
KING DRAMATIC (Nathan Appel, mgr.): Hartford, Conn., March 5-10.
LABADIE, HUBERT (Edwin Patterson, mgr.): Griffin, Ga., March 6, Marietta 7, Gainesville 8, Athens 9, Monticello 10, Milledgeville 12, Cordele 14, Albany 15, Dawson 16, Bainbridge 19, Valdosta 21.
LA MAR, HARRY, COMEDY: Rochester, N. H., March 5-10, Sanford, Me., 12-17.
LANGTRY, MRS.: Chicago, Ill., March 5—indefinite.
LA PORTE COMEDY: Canastota, N. Y., March 5-10.
LEROYLE, HENNESSY (Other People's Money; W. S. Butterfield, mgr.): Ft. Smith, Ark., March 6, Springfield, Mo., 7, Webb City 8, Pittsburg, Kan., 9, Carthage, Mo., 10, Joplin 11, Sedalia 12, Moberly 13, Macon 14, Brookfield 15, Carrollton 16, Chillicothe 17.
LEWIS, DOROTHY: Columbus, O., March 5-7.
LEYBURN'S BON TON (Frank E. Shelton, mgr.): Paterson, N. J., March 5-10, Meriden, Conn., 12-17.
LITTLE TRIXIE (Fred Robbins, mgr.): Hillsboro, O., March 9, Wilmington 10, Lebanon 12.
LOVE COMEDY (Daniel W. Mayon, mgr.): Montpelier, Ind., March 5-7, Alexandria 8-10, Warsaw 12-14, Valparaiso 15-17, La Porte 19-21, Logansport 22-24.
LYCEUM CO. (Shipman's): Saratoga, N. Y., March 7.
LYCEUM STOCK: Greenville, Pa., March 5-7, Franklin 8-10, Butler 12-14, Kittanning 15-17, Greensburg 19-24.
MACAULEY-PATTON: York, Pa., March 5-10, Cumberland, Md., 12-17, McKeesport, Pa., 19-24.
McAULIFFE, JERE, STOCK (H. Q. Emery, mgr.): Pawtucket, R. I., March 5-10, Portsmouth, N. H., 12-17, Brockton, Mass., 19-22, New Bedford 23, 24.
McCARTHY'S MISHAPS (Fitz and Webster, mgrs.): Des Moines, Ia., March 7, Ft. Dodge 8, Webster 9, Boone 10, Marshalltown 12, Cedar Falls 13, Waverly 14, Charles City 15, Austin 16, Rochester, Minn., 17.
MACK-FENTON STOCK: Baltimore, O., March 5-10.
McFADDEN'S FLATS: Joliet, Ill., March 5-10, Grand Rapids, Mich., 12-17.
MAM'SELLE 'AWKINS: New York city Feb. 26—indefinite.
MAN'S ENEMY: Philadelphia, Pa., March 5-10, Hoboken, N. J., 12-14, Wilmington, Del., 15, Bridgeton, N. J., 16, Atlantic City 17, Washington, D. C., 19-24.
MLLE. FIFI: Elizabeth, N. J., March 7.
MANSFIELD, RICHARD (A. M. Palmer, mgr.): Richmond, Va., March 6, Atlanta, Ga., 7, Birmingham, Ala., 8, Montgomery 9, Mobile 10, New Orleans, La., 12-17.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Toronto, Can., March 5-10, Guelph 12, Galt 13, Brantford 14, Woodstock 15, St. Thomas 16, Chatham 17, Pontiac, Mich., 19, Saginaw 20, Bay City 21, Lansing 22, Grand Rapids 23, Muskegon 24.
MARKS BROS.: Ingersol, Ont., March 5-10.
MARLOWE, JULIA (C. H. Dillingham, mgr.): Boston, Mass., Feb. 26-March 17, Washington, D. C., 19-24.
MAXAM AND SIGHTS: Lakefield, Minn., March 5-10, Jackson 12-17, Windom 19-24.
MELVILLE, ROSE: Chicago, Ill., March 5-10.
MEYERS, IRENE (Will H. Meyers, mgr.): Columbia, Pa., March 5-10.
MIDNIGHT IN CHINATOWN (W. O. Edmunds, mgr.): Salina, Kan., March 17.
MILLER, HENRY: Atlantic City, N. J., March 9, Boston, Mass., 19-24.
MISS HOBBS (Charles Frohman, mgr.): Baltimore, Md., March 5-10, Washington, D. C., 12-17.
MODJESKA (John C. Fisher, mgr.): New York city Feb. 26-March 17.
MOREY STOCK: Nevada, Mo., March 5-10.
MORGAN SPECIALTY: Brandon, Vt., March 5-10, Middlebury 12-17, Bristol 19-24.
MONROE, GEO. W.: New York city March 5-10, Lynn, Mass., 12-14, Troy, N. Y., 15-17, New York city 19-24.
MORRIS, WM. (D. V. Arthur, mgr.): Montgomery, Ala., March 6, Pensacola, Fla., 7, Mobile, Ala., 8, Lake Charles, La., 9, Houston, Tex., 10, Galveston 11, 12, San Antonio 13, Austin 14, Waco 15, Ft. Worth 16, Dallas 17.
MORRISON, LEWIS: Bangor, Me., March 6.
MORRISON COMEDY: Springfield, Mass., March 5-10, Lynn 12-17, Woonsocket, R. I., 19-24.
MULDOON'S PICNIC (Webber and Wallace, mgrs.): Cortland, N. Y., March 6, Ft. Plain 7, Troy 8-10.
MULDOON'S PICNIC (Yank Newell and Geo. H. Adams): Watertown, N. Y., March 8, Oswego 9, Fulton 10, Canandaigua 13, Leroy 14, St. Catherine's, Can., 17, Brantford 19, Guelph 20, Hamilton, 26-28.
MURPHY, JOSEPH: Milwaukee, Wis., March 5-10, Chicago, Ill., 12-17, Cleveland, O., 19-24.
MURPHY, TIM: New York city March 5—indefinite.
MURRAY AND MACK (Joe W. Spears, mgr.): Palestine, Tex., March 6, Tyler 7, Corsicana 8, Waco 12, Temple 14, Belton 15, Taylor 16, Austin 17, San Antonio 18, Cuero 19, Victoria 20, Galveston 21, Houston 22, Beaumont 23, Lake Charles, La., 24.
MURRAY COMEDY: Cairo, Ill., March 5-10, Hannibal, Mo., 12-17.
MY DAUGHTER-IN-LAW: New York city Feb. 26—indefinite.
NATIONAL THEATRE: Dysart, Ia., March 5, 6, Traer 7, Gladbrook 8-10.
NAUGHTY ANTHONY: New York city Jan. 8—indefinite.
NEILL, JAMES: Los Angeles, Cal., Feb. 11-March 31.
NETHERSOLE, OLGA (Marcus Mayer, mgr.): New York city Feb. 5—indefinite.
NEXT DOOR (Royer Brothers; J. H. Arthur, mgr.): Fremont, Neb., March 6, Lincoln 7, 8, Council Bluffs, Ia., 9, Des Moines 10, Ottumwa 12, Marshalltown 13, Cedar Rapids 14.
O'HOOLIGAN'S WEDDING (George Dupree, mgr.): St. Mary's, O., 5, Wapakoneta 6, Winchester, Ind., 7, Greenville, O., 8.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Boston, Mass., March 5-10.
OLD 81 STEBBINS (Wallace, Gilmore and Co., mgrs.): Logansport, Ind., March 6, Rochester 8, Goshen 9, Laporte 10.
O'NEILL, James (Liebler and Co., mgrs.): Mobile, Ala., March 5, 6.
ON THE STROKE OF TWELVE: Pittsburg, Pa., March 5-10, Philadelphia 12-17.
ON THE SUWANEE RIVER: Denver, Col., March 12-17, Aspen, 20.
OVER THE FENCE (Gus Hill, mgr.): Worcester, Mass., March 5-10, Newark, N. J., 12-17, Toronto, Can., 19-24.
PAIGE, MABEL: Sherman, Tex., March 5, 6, Ft. Worth 7-10, Corsicana 12-17, Dallas 19-24.
PAYTON CORSE, COMEDY (E. M. Gotthold, mgr.): Lawrence, Mass., March 5-10, Portland, Me., 12-24.
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Elizabeth, N. J., March 5-10, Paterson 12-17, Lancaster, Pa., 19-24.
PAYTON, CORSE, SOUTHERN STOCK (J. T. Macauley, mgr.): Newport, R. I., March 5-10.
PE'K'S BAD BOY (G. W. Heath, mgr.): Warren, O., March 8, Massillon 9, Salem 10, Toronto 12, Rochester, Pa., 13, Butler 14.
PERKINS, WALTER (My Friend from India): Chicago, Ill., March 5-10.
PERUCHI-BELDINI: McKeesport, Pa., March 5-10.
PHELAN STOCK: Norwich, Conn., March 5-10, New London 12-17.
PHROSO: Brooklyn, N. Y., March 5-10.
PIKE THEATRE CO. (D. H. Hunt, mgr.): Cincinnati, O.—indefinite.
QUO VADIS (Alden Benedict's; E. A. Summers, mgr.): Petersburg, Va., March 7, Fredericksburg 8, Henderson, N. C., 9, Durham 10, Raleigh 12, Goldsboro 13, Wilmington 14, Fayetteville 15, Charlotte 16, Salisbury 17, Greensboro 19, Danville, Va., 20, Charlottesville 22, Clifton Forge 23, Houton, W. Va., 24, Charlestown 26, Huntingdon 27, Ashland, Ky., 28, Ironton, Ohio, 29, Portsmouth 30, Maysville, Ky., 31.
QUO VADIS (Alden Benedict's; H. J. Bernard, mgr.): Punxsutawney, Pa., March 7, Johnsonburg 8, Kane 9, Corry 10, Greenville 12, Conneaut, Ohio, 13, Ashtabula 14, Sharon, Pa., 15, Rochester 16, Martin's Ferry, O., 17, Barnesville 19, Marietta 20, Toronto 21, Cadiz 22, New Philadelphia 23, Millersburg 24, Worcester 26, Mt. Vernon 27, Coshocton 28, Massilon 29, Salem 30, Warren 31.
QUO VADIS (Fred C. Whitney): Baltimore, Md., March 5-10, Washington, D. C., 12-17.
REHAN, ADA: Baltimore, Md., March 12-17.
REMEMBER THE MAINE (Western; Lincoln J. Carter, prop.): Owatonna, Minn., March 6, Albert Lea 7, Decorah, Ia., 8, Independence 9, Marshalltown 10, Des Moines 12-14, Eldora 15, Mason City 16, Ft. Dodge 17, Boone 19, Jefferson City 20, Newton 22, Oskaloosa 23, Fairfield 24.
REMEMBER THE MAINE (Eastern; Lincoln J. Carter, prop.): Reading, Pa., March 6, Allentown 7, Ashland 8, Shenandoah 9, Pittston 10.
RENTFROW'S PATHFINDERS: Savannah, Ga., March 5-10.
RENTFROW STOCK: Horton, Kan., March 5-10.
RICE COMEDIANS: Waterbury, Conn., March 5-10.
RICE, FANNIE: Eau Claire, Wis., March 6, La Crosse 9, Winona, Minn., 10, St. Paul 13, 14, Minneapolis 15-17.
ROBERTS, KATHERINE: Fitchburg, Mass., March 5-10, Salem 12-17, Nashua, N. H., 19-24.
ROBSON, STUART (D. V. Arthur, mgr.): St. Louis, Mo., March 5-10, Philadelphia, Pa., 12-17, New York city 19-April 14.
ROBSON THEATRE: Natchez, Miss., March 5-7.
ROCKWELL DRAMATIC: Milton, N. H., March 5-10.
ROGERS BROS.: Newark, N. J., March 5-10.
RUBLE-KREYER THEATRE: Shreveport, La., March 5-7, Monroe 8-10, Fort Gibson, Miss., 12-14, Natchez 15-17, Yazoo 19-21.
RYAN, DANIEL E. (E. A. Schiller, mgr.): Springfield O., March 5-10, Wayne, Ind., 12-17, Battle Creek, Mich., 19-24.
SANDERS, MARY: Holyoke, Mass., March 9.
SAWTELLE DRAMATIC: Lebanon, Pa., March 5-10, Trenton, N. J., 12-17, Atlantic City 19-24.
SECRET SERVICE: Minneapolis, Minn., March 5-10.
SHANNON, HARRY: Ft. Wayne, Ind., March 5-10.
SHANTYTOWN: Chillicothe, O., March 8.
SHAW, SAM T.: Vancouver, B. C., March 5-10, McMinville 12-17.
SHEA, THOMAS E. (S. W. Combs, mgr.): Washington, D. C., March 5-10.
SHEAREER, TOMMY: Haverstraw, N. Y., March 5-10, Scranton, Pa., 12-17, Allentown 19-24.
SHENANDOAH (Jacob Litt, prop.): Middletown, Conn., March 6, Springfield, Mass., 7, Holyoke 8, New Britain, Conn., 9, New Haven 10, Brooklyn, N. Y., 12-24.
SHERMAN, BOBT.: Ottumwa, Ia., March 5-10.
SHORE ACRES (William B. Cross, mgr.): Detroit, Mich., March 5-10.
SIDE TRACKED (Western): Grand Rapids, Mich., March 4-7, Jackson 8, Battle Creek 9, Lansing 10.
SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Philadelphia, Pa., March 5-10.
SKINNER, OTIS: Clinton, Ia., March 6, Iowa City 7, Cedar Rapids 8, Davenport 9, Burlington 10.
SOTHERN, E. H. (Daniel Frohman, mgr.): Rochester, N. Y., March 5-7.
SOWING THE WIND (Julius Cahn, mgr.): Kansas City, Mo., March 5-10.
SPOONER DRAMATIC: Dalton, Ga., March 5-10, Knoxville, Tenn., 12-17.
SPORTING LIFE: Milwaukee, Wis., March 5-10.
STEVENS' COMEDY: Casey, Ill., March 5-10.
STUTTZ, J. G., AND ANDERSON, AGNES: Bonner's Ferry, Id., March 5-10.
SULLY, DANIEL (Willis E. Boyer, mgr.): Lynn, Mass., March 8.
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CASTLE SQUARE OPERA (Henry W. Savage, prop.): New York city Oct. 2—indefinite.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): Chicago, Ill., Sept. 25—indefinite.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): St. Louis, Mo., Nov. 6—indefinite.
CHRIS AND THE WONDERFUL LAMP: Philadelphia, Pa., March 5-10.
CORINNE: Milwaukee, Wis., March 5-10.
DANIELS, FRANK (Burke La Shelle, mgr.): Providence, R. I., March 5-10.
DE ANGELIS, JEFFERSON (John P. Slocum, mgr.): Hamilton, Can., March 6, Buffalo, N. Y., 8-10, Rochester 12, 13, Binghamton 14, Corning 15, Elmira 16, Ithaca 17, Auburn 19, Oswego 20, Watertown 21, Ogdensburg 22, Ottawa, Can., 23, 24.
DESHON OPERA: Bradford, Pa., March 5-10, Newcastle 12-17.
DEVIL'S AUCTION: Cedar Rapids, Ia., March 6.
GRAU GRAND OPERA (Maurice Grau): New York city Dec. 18-March 13.
JACK AND THE BEANSTALK: Warren, Pa., March 6, Erie 7, Jamestown, N. Y., 8, Meadville, Pa., 9, Beaver Falls 10, New Philadelphia, O., 17.
LOUISE BREHANY OPERA: Hanford, Cal., March 6, Visalia 7, Fresno 8, Merced 9, Modesto 10, Salinas 12, Monterey 13, Watsonville 14, Santa Cruz 15.
NIELSEN, ALICE (Frank J. Perley, mgr.): Chicago, Ill., March 5—indefinite.
PACKARD, DAN, OPERA: Birmingham, Ala., March 5-10.
ROBINSON COMIC OPERA (Frank V. French): Lynn, Mass., March 5-10, Willimantic, Conn., 12-14, Worcester, Mass., 19-24.
SEMON, HARRY W., EXTRAVAGANZA: Cleveland, O., Feb. 26-March 10.
STRAKOSCH OPERA: Washington, D. C., Feb. 26—indefinite.
THE EVIL EYE (Sidney R. Ellis, mgr.): Helena, Ark., March 6, Memphis, Tenn., 7-9, Danville, Ill., 12, Jacksonville 13, Bloomington 14, Streator 15, Janesville, Wis., 16, Madison 17, Milwaukee 19-24.
THE HIGHWAYMAN: St. Paul, Minn., March 4-7, Minneapolis 8-10.
THE PRINCESS CHIC: Philadelphia, Pa., March 5-17.
THE TELEPHONE GIRL (F. G. Ross, mgr.): St. Paul, Minn., March 5-10.
THREE LITTLE LAMBS: Buffalo, N. Y., March 5-7.
WILBUR OPERA: Bridgeport, Conn., 5-10, Meriden 12-17, Waterbury 19-24.
WILBUR-KIRWIN: Atlanta, Ga., March 5-10, Pensacola, Fla., 12-17, Mobile, Ala., 19-24, Galveston, Tex., 26-31.
WILSON, FRANCIS: St. Louis, Mo., March 5-10.
YOUNG, JOHN E., OPERA CO.: St. Catherines, Ont., March 5-10.

VARIETY.

AMERICAN BURLESQUERS: Louisville, Ky., March 12-17, Indianapolis, Ind., 19-24.
AMERICAN MUTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan. 29—indefinite.
BEHMAN SHOW: Pittsburg, Pa., March 5-10.
BIG SENSATION: Providence, R. I., March 5-10.
BOHEMIAN BURLESQUERS: Brooklyn, N. Y., March 5-10.
BON TON BURLESQUERS: Philadelphia, Pa., March 5-10.
CITY CLUB: Cincinnati, O., March 5-10.
CRACKER JACKS (Robert Manchester, mgr.): Lynn, Mass., March 5-10, Paterson, N. J., 12-17.
DAINTY DUCHESS: Newark, N. J., March 5-10.
FULGORA'S STARS: Chicago, Ill., Feb. 12-March 10, Cleveland, O., 12-17.
GAY MASQUERADERS (Gus Hill): New Haven, Conn., March 5-10, New York city 12-17, Columbus, O., 19-21.
GAY MORNING GLORIES: Washington, D. C., March 5-10.
GRASSHOPPER BURLESQUE: Brockton, Mass., March 5-7, Springfield 8-10.
GRASS WIDOWS: Milwaukee, Wis., March 5-10.
GRIEVES' VAUDEVILLES: Hartford, Conn., March 5-7.
HIGH ROLLERS: Columbus, O., March 5-7.
HOPKINS' TRANS-OCEANICS: Cleveland, O., March 5-10, Buffalo, N. Y., 12-17.
IMPERIAL BURLESQUERS: Boston, Mass., March 5-10.
INDIAN MAIDENS (Lillian Washburn): New York city March 5-17, Montreal, Can., 19-24.
IRWIN BURLESQUERS: Buffalo, N. Y., March 5-10.
KNICKERBOCKERS (Robie's): Boston, Mass., March 5-10.
LITTLE EGYPT BURLESQUERS: Elmira, N. Y., March 5-7, Binghamton 8-10.
MANHATTAN CLUB: Elmira, N. Y., March 5-7.
MERRY MAIDENS: New York city March 5-10.
MERRY REVELERS: Hartford, Conn., March 5-7.
MISS NEW YORK, JR.: Easton, Pa., March 5-7.
MONTE CARLO GIRLS: Philadelphia, Pa., March 5-10, New York city 12-17.
NEW YORK STARS: Brooklyn, N. Y., March 5-10, Boston, Mass., 12-17.
OCTOROONS, ISHAM'S: Cleveland, O., March 5-10.
PARISIAN WIDOWS: Paterson, N. J., March 5-10.
REEVES, AL.: Rochester, N. Y., March 5-7, Geneva 9.
REILLY AND WOODS: Brooklyn, N. Y., March 5-10.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Baltimore, Md., March 5-10.
RICE AND BARTON GAIETY: New York city Feb. 26-March 17, Brooklyn, N. Y., 19-24.
ROSE HILL FOLLY: Providence, R. I., March 5-10, Boston, Mass., 12-17.
ROYAL BURLESQUERS: New York city March 5-10.
SAPHO BURLESQUERS: New York city March 5-10.
TAMMANY TIGERS (Western): Chicago, Ill., March 5-10, Milwaukee, Wis., 12-17.
TAMMANY TIGERS (Eastern): Brooklyn, N. Y., March 5-10, Boston, Mass., 12-17, Albany, N. Y., 19-21, Troy 22-24.
TWENTIETH CENTURY MAIDS: Fall River, Mass., March 5-7, Hartford, Conn., 8-10.
VANITY FAIR (Gus Hill): Pittsburg, Pa., March 5-10, Dayton, O., 12-17.
WEBER AND FIELDS' STOCK: New York city Sept. 7—indefinite.
WILLIAMS AND WALKER: Newark, N. J., March 5-10.
WILLIAMS' OWN: Baltimore, Md., March 5-10.
WINE, WOMEN AND SONG: Philadelphia, Pa., March 5-10.

MINSTRELS.

BARLOW BROS.': Denver, Col., March 5-10.
BEACH AND BOWERS': Poplar Bluffs, Ill., March 8, De Soto 9, Belleville, Ill., 10, E. St. Louis 11, Alton 12, Jerseyville 13, Jacksonville 14.
CULHANE, CHACE AND WESTON'S: Allentown, Pa., March 5, 6, Pottstown 7, Reading 8-10, York 12, 13, Lancaster 14, Carlisle 15, Harrisburg 16, 17, Columbia 20, Lebanon 21, Danville 22, Williamsport 23, 24.
DIAMOND BROTHERS: Rochester, N. H., March 7, Laconia 8, Concord 9, Claremont 10.
FIELD, AL. G.: Ottawa, Can., March 5, 6, Brockville 7, Kingston 8, Belleville 9, Peterboro 10, Toronto 12-17, St. Catherines 19, Hamilton 20, Port Huron, Mich., 21.
GORTON'S: Newport News, Va., March 6, Alexandria 8, Hagerstown, Md., 10, Frederick 12.
MILLARD'S: Mason, Ariz., March 6, Phoenix 7, Temple 8, Prescott 9.
NASHVILLE STUDENTS (Rusco and Holland): Jacksonville, Tex., March 6, Palestine 7, Crockett 8, Huntsville 9, Conroe 10, Navasota 12, Brenham 13, Bellville 14, Galveston 15, La Grange 16, Columbus 17, Schulenburg 18, Luling 19, Seguin 20, San Antonio 21, New Braunfels 22, San Marcos 23, Austin 24.
OTIS POWERS AND AL. BUSBY'S MINSTRELS (Al. J. Busby, mgr.): Waupun, Wis., March 6, Ripon 7, Fond du Lac 8.
PRIMROSE AND DOCKSTADER: Brooklyn, N. Y., Feb. 26-March 10.
RICHARDS AND PRINGLE'S (Rusco and Holland): Ellensburg, Wash., March 6, N. Yakima 7, Ritzville 8, Sprague 9, Lewiston 10, Moscow, Id., 12, Colfax, Wash., 13, Pullman 14, Missoula, Mont., 16, Phillipsburg 17, Helena 19, Deer Lodge 20, Anaconda 21, Butte 22-24.
RUSCO AND HOLLAND'S: Laramie, Wyo., March 6, Cheyenne 7, N. Platte, Neb., 8, Grand Island 9, Lincoln 10, Omaha 11, Sioux City, Ia., 12, Missouri Valley 13, Boone 14, Des Moines 15, Marshalltown 16, Cedar Rapids 17, Davenport 18, Clinton 19, Dixon, Ill., 20, Rockford 21, Elgin 22, Janesville, Wis., 23, Racine 24.
SCOTT'S MINSTRELS: Ashland, Ky., March 7, Lexington 8, Mt. Sterling 9, Winchester 10, Paris 12.
SUN'S, GUS: Mansfield, O., March 7, Galion 8, Bellefontaine 9, Carey 10, Findlay 12, Napoleon 13, Hudson, Mich., 15, Ypsilanti 16, Adrian 17, Albion 19, Sturges 20, Three Rivers 21, Benton Harbor 22, Hastings 24.
VOGEL AND DEMING'S (John W. Vogel, mgr.): Columbus, Ind., March 6, Richmond 7, Indianapolis 8-10, Lafayette 12.
WASHBURN'S, L. W.: Franklin, Mass., March 6, N. Attleboro 7, Milford 8, Putnam, Conn., 9, Hamilton 10.
WEST'S, WILLIAM H. (Charles R. Bugbee, mgr.): Waco, Tex., 6, Wichita, Kan., 7, Topeka 9.

MISCELLANEOUS.

ASCHAM TRIO AND JOHNSON SWISS BELL CONCERT: Rochester, Pa., March 6, Sewickley 7, Braddock 8, Greensburg 9, Latrobe 10.
EDNA AND WOOD: En route through Chili, S. A.
FLINTS, THE: Helena, Mont., March 5-10, Livingston 15-17.
HERRMANN, LEON: Havana, Cuba, Feb. 18-April 3.
HILLYER'S WONDERS (Clark Hillyer, mgr.): Elba, Ala., March 6, 7, Newton 8, 9, Ozark 10-12, Clayton 13, 14.
HOLMES, BURTON: New York city March 8, 9, New Haven, Conn., 12, 19, 26, April 2.
KELLAR: Fredonia, N. Y., March 6, Lockport 7, Niagara 8, Rochester 9, 10, Geneva 11.
KNOWLES, THE (Hypnotist): Grinnel, Ia., March 5-7, Marengo 8-10, Muscatine 12-17, Tipton 19-21.
KONORAH (Max and William Berol, mgrs.): En route through Japan and China.
LA DELLE: Sac City, Ia., March 5-10.
LADIES' SYMPHONY ORCHESTRA: Sunbury, Pa., March 5, Harrisburg 6.
LENNA HOWE ORCHESTRA: Cohoes, N. Y., March 5-10, Amsterdam 12-14, Troy 15-17.
LOVETT'S BOSTON STARS: New York city March 6, Flatbush, L. I., 7, Tompkinsville, 8, Southampton 10.
MARO (Magician): Racine, Wis., March 6, Bloomington, Ind., 7, Mt. Vernon 8, Muncie 9, Cincinnati, O., 10.
NASHVILLE STUDENTS (Thearle's): Los Angeles, Cal., March 6, Riverside 7, Redlands 8, Pomona 9, 10, Ontario 12, Santa Ana 13, 14, Phoenix, Ariz., 16, 17.
PADEREWSKI, IGNACE: San Antonio, Tex., March 7, El Paso 12, Los Angeles, Cal., 15, San Diego 16, Los Angeles 17, San Francisco 26-April 8.
PERKINS, ELI: Brighton, Mich., March 12, Eldridge, N. Y., 15, Carthage 16, Watertown 17.
RAYMOND, PROF. H. S. (Hypnotist): Hillsboro, Ill., March 4-6.
SEVENGALA (Walter C. Mack, mgr.): Logan, O., March 5-10, Ironton 12-17, Pomeroy 19-24.
SOUSA'S BAND: Omaha, Neb., March 6, Sioux City, Ia., 7, Des Moines 8, Cedar Rapids 9, Waterloo 10, St. Paul, Minn., 11, Minneapolis 12, La Crosse, Wis. 13, Milwaukee 14, Terre Haute, Ind., 15, Bloomington 16, Louisville, Ky., 17, Cincinnati, O., 18, Columbus 19, Parkersburg, W. Va., 20, Charleston 21, Staunton, Va., 22, Norfolk 23, Richmond 24.

(Received too late for classification.)

A SOCIAL MAID: Columbus, O., March 22-24.
CLIDENCE AND CLARK: Germantown, O., March 5-10.
DAD IN HARNESS: Montreal, Can., March 5-10, Ottawa 12-17.
EAST LYNNE: Muscogee, I. T., March 6, Wagoner 7, Claremore 8, Tulsa 9.
FOWLER-PERKINS STOCK: Belle Plaine, Minn., March 5-10, Shakopee 12-17, Anoka 19-24.
HALL, DON C.: Mendota, Ill., March 12-14, Polo 19-21.
HENSHAW AND TEN BROECK: Washington, D. C., March 12-17.
HYDE'S COMEDIANS: Chicago, Ill., March 5-24.
KLIMT-HEARN (Sol Branig, mgr.): Hazleton, Pa., March 5-10, Harrisburg 12-14, Pottsville 15-17, Wilkes-Barre 19-24.
McCABE, JAS. C. (Maloney's Wedding): Sabina, O., March 6, Mechanicsburg 7, Sandusky 10.
MYRKLE AND HARDER: Sedalia, Mo., March 5-10, Springfield 12-17, Lincoln, Neb., 19-24.
PRICE-ARINGTON: Bloomfield, Mo., March 5-10, Poplar Bluff 12-14.
SHEA, THOS. E.: Washington, D. C., March 5-10.
SI STEBBINS: Valparaiso, Ind., March 12, Michigan City 13, Plymouth 14, Tipton 15, Elwood 16, Lafayette 17.
SPOONERS, THE: Taunton, Mass., March 5-10, Brockton 12-17.
THE CHILDREN OF THE GHETTO: Columbus, O., March 14, 15.
THE THREE MUSKETEERS (John Griffith): Kent, O., March 6, Sandusky 7, Bucyrus 8, Tiffin 9, Delphos 10.

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TELEGRAPHIC NEWS

CHICAGO.

Prosperity in Snowy Weather—Present Attractions and Underlines.

(Special to The Mirror.)

CHICAGO, March 5.

The month of February went out and left us with the biggest snow fall in years, and lack of transportation necessarily hurt the theatres last Wednesday and Thursday nights. At the Grand Opera House Mrs. Fiske's big advance sale kept up her wonderful record. Early in the week the lake breezes attacked her throat, and last Monday night she was attended in her dressing-room by Dr. Norval Pierce, who kept her voice in trim, though she whisperingly made her apologies to me after the performance. However, I failed to notice any shortcomings. Rather than risk eight performances a week under such circumstances she gave up the Wednesday matinee, for which the house had practically been sold out. The splendid work of star and company is winning praise on all sides, and the third week of the engagement opened with a big house to-night.

The February dinner of the Forty Club at the Grand Pacific Hotel last night was a brilliant affair, and among those present were William H. Crane, Maurice Barrymore, Joseph Wheelock, Augustus Cook, William Courtleigh, W. H. Clarke, William Sampson, R. V. Ferguson, Frazer Coulter, Joseph T. Kilgour, William F. Owen, William Ingersoll, Wilfrid North, and Charles Plunkett.

Henry Irving and Ellen Terry had large audiences at the Columbia during the last week of their engagement. They gave The Merchant of Venice, The Bells, Nance Oldfield, The Amber Heart, and Waterloo. This evening Alice Nielsen followed in The Singing Girl and was warmly welcomed, as were her associates.

At the Union League Club on Feb. 26 Sir Henry Irving was dined by the Green Room Club, and among those present were Mr. Crane, Mr. Barrymore, Bram Stoker, Lyman B. Glover, F. P. Dunne, and Roswell M. Field.

The Lily of Killarney made a hit last week at the Studebaker, where this week the Castle Square Company is giving us Lucia di Lammermoor.

W. H. Crane closed his second and last week at Powers' on Saturday, after a successful revival of A Virginia Courtship. To-night Mrs. Langtry opened in The Degenerates.

Colonel Hopkins has struck it rich with Quo Vadis twice a day at X, XX, and XXX, and seats are selling two weeks in advance. It is a very creditable production, and John A. Fraser, the playwright, has put in a wrestling bout that makes Orlando and Charles look like the price of the best seat.

Sporting Life closed three big weeks at McVickers' Saturday and last evening The Sign of the Cross, with Charles Dalton, opened to a large house. Andrew Mack will follow in The Last of the Rohans.

The Prisoner of Zenda had a successful two weeks' run at the Dearborn, and this week the stock is giving What Happened to Jones, with Howell Hansel as Jones.

At the Great Northern last week Hoyt's A Stranger in New York did well, and yesterday Rose Melville appeared for the first time here in Sis Hopkins.

Andy Mackay went out on Ash Wednesday. He uses the words of Billy Baxter and says that his star, Billy Rice, in Turkish Bath has Robinson Crusoe backed off the island and Uncle Tom's Cabin burned to the ground.

Yon Yonson, with Arthur Donaldson, went from the Alhambra to the Academy of Music yesterday, following Hearts of Oak, and Kidnapped in New York opened at the Alhambra.

Mrs. Fiske will be followed at the Grand Opera House by James A. Herne in Sag Harbor.

The World Against Her followed Human Hearts over at the Bijou yesterday, and up at the Criterion Murray and Mack succeeded On the Suwanee River.

At Central Music Hall last Saturday afternoon Petschnikoff, Hambourg, Elsa Ruegger, and Lachaume united in a concert.

The season of French grand opera will open for four weeks at the Auditorium March 12 at popular prices—$1.50 the highest—and the demand for seats already indicates success.

A Young Wife closed a successful run at the Lyric last Saturday, and yesterday afternoon My Friend from India opened for a week.

The soloist with the Thomas Orchestra at the Auditorium last Friday afternoon and Saturday evening was Godowsky, the pianist, and there were two large audiences.

Copies of "Sapho" have been taken out of the Chicago Public Library. People have stood in line to take them out.

Milward Adams, manager of the Auditorium, is in New York city on important business for a few days, and will return in time for the opening of the French opera season.

Thursday afternoon I met an interesting group on the street corner here. There was Joseph Murphy, of the K. Gow and the S. Rhue, on his way to St. Paul, and in his shirt front was a large piece of the ice palace. The second man was the indomitable J. M. Hill, fair and fat of face, and minus the side whiskers. And the third was Howard Laing, of the St. Paul Road, with his chin covered with whiskers such as Hill had taken off.

Frank Burbeck, with Sporting Life, will be here for the better part of the Summer, as his charming wife, Nanette Comstock, appears with Otis Skinner at McVickers' in April in Prince Otto. There isn't much in a name, after all. Miss Comstock was recently referred to in a complimentary notice as "Mamie Emstock."

Lycurgus Laflin, an old resident of Chicago, who has lived at the Auditorium Hotel ever since it was built and who has many friends in the profession, died at Old Point Comfort last week and his funeral occurred from the Auditorium Friday morning. Colonel William F. Cody, Joseph Wheelock and other professional friends of the deceased were present.

From Niles, Mich., Fred Dean sends the name of Maude Lisette Glikey for the soubrette album.

"BIFF" HALL.

BOSTON.

Mrs. Le Moyne's Success—Benefit Performances—Current Bills.

(Special to The Mirror.)

BOSTON, March 5.

Sarah Cowell Le Moyne's first appearance in Boston as a star was the event of the night. At the Tremont she presented The Greatest Thing in the World with unquestioned success. Mrs. Le Moyne's personal triumph in Catherine last season was well remembered, and as a result she received a greeting to-night which could not fail to prove gratifying to the talented actress. The unusual excellence of the support had much to do with the success of the production.

May Irwin is back in Boston again and a large house greeted her at the Museum, where she appeared in Sister Mary. The play repeated the hit it made in New York and promises to have a most successful fortnight.

Louis Mann and Clara Lipman opened an engagement at the Park to-night and presented The Girl from the Barracks with success. They are rehearsing their new play by Sydney Rosenfeld, which will have its first production here.

Julia Marlowe's illness compelled her to lose only two performances of Barbara Frietchie at the Hollis and the house reopened Feb. 28. Miss Marlowe's hit has been notable, with J. H. Gilmour and Annie Clarke sharing honors.

The Firm of Girdlestone has proved such a hit at the Castle Square that it will be continued for another week. Then will come the revival of The Prisoner of Zenda, followed by Rupert of Hentzau.

The Heart of the Klondike is at the Bowdoin Square this week, presented by the stock, with Sylvia Lyndon in Laura Burt's original character.

Chauncey Olcott is back again at the Boston for his annual engagement, which opened successfully to-night with A Romance of Athlone.

Madge Lessing now assumes the leading female role in The Rounders at the Columbia, Mabel Gilman retiring from the cast to rehearse in New York for The Casino Girl.

Alone in London is the play for the stock at the Grand this week, and Mildred Hyland takes Cora Tanner's old character.

A Stranger in a Strange Land promises to do a big business at the Grand Opera House this week. It was only a fortnight ago that the production was down town at high prices.

I hear that friends of Edward E. Rice in Philadelphia, Chicago, and San Francisco are preparing to give him benefits like those in New York and Boston. The performance here March 7 will begin at noon and last till 6 P. M.

John B. Schoeffel has arranged with the estate of Augustin Daly for productions of The Greek Slave and The Geisha at the Tremont, after which A Runaway Girl will be seen, with Paula Edwardes in her original character.

By a mysterious fire last week at 217 Tremont Street Wolf Fording and Company, costumers, lost a stock of valuable costumes.

After A. H. Chamberlyn produces The Cadet Girl at the Columbia it will go to the New York Casino, whose plays will come here, according to the original plan when the Columbia was first opened with its new policy.

James Gilbert is going to stage the new farce, Mam'zelle of the Varieties, which is to open the new Auditorium at Malden, the latest addition to Boston's suburban playhouses. The play is by Hadaway and Snow, with music by George Lowell Tracy.

Ira Hards has been playing the title-role in The Little Minister in several cities near Boston, and parties of his local friends have been made up to see his performance, which was uniformly praised.

The forger of theatrical passes got in his work in Boston last week, and while the Columbia was the chief sufferer by the annoyance, the Park, Boston, and Museum were included. As usual, the police were unable to find the forger.

Out at Tufts College last week they presented The First Pageant of the Shepherds, from the Towneley cycle of mystery plays. It was given by the English department under the direction of Professor David L. Maulsby.

Proto, the clever little Boston dancer, has been in town for her first visit in two years. She will soon start on a trip to the Pacific Coast, and expects to return to London next Summer.

Rachel Noah's testimonial last week was well attended and was a deserved tribute to this estimable woman.

The Storm will be given at the Tremont tomorrow, with Florence Kahn at the head of the company.

Robert Rogers and Louise Mackintosh returned to New York March 3, after visiting relatives here.

Diplomacy is to be tried by amateurs in Union Hall this week.

Maude Odell has been engaged to appear at the Castle Square for the Summer season, and will return in May.

Mildred Meade scored a hit last week when she played Priscilla in The Rounders for one performance. She was Mabel Gilman's understudy.

Will McConnell and The Girl from Maxim's have left Boston and the moral atmosphere of the city is considerably purified. The officers of the Watch and Ward Society may sleep again now.

J. H. Gilmour had a narrow escape from a serious attack of the grip last week. He was able to appear, however, all the week.

E. Burke Scott has been here in advance of May Irw'n.

JAY BENTON.

PHILADELPHIA.

Julia Arthur at the Broad Street—Other Changes of Bill—News.

(Special to The Mirror.)

PHILADELPHIA, March 5.

Kirke La Shelle's company, in The Princess Chic, opened to-night at the Walnut Street Theatre to a large and pleased audience. A good cast includes Christie McDonald, Mathilde Preville, Margaret Sayre, Joseph Miron, Thomas Leary, and Melville Collins. It remains for two weeks with excellent prospects. F. C. Whitney's Quo Vadis March 19 for six weeks.

The important event of the week is Julia Arthur's appearance at the Broad Street Theatre in her magnificent production of More than Queen. A crowded house gave Miss Arthur much applause for her fine acting. Mrs. Leslie Carter March 19.

The Surprises of Love is the week's bill at the Chestnut Street Theatre. Stuart Robson March 12.

Chris and the Wonderful Lamp is at the Chestnut Street Opera House. N. C. Goodwin and Maxine Elliott March 21.

At the Park Theatre a good sized audience was amused by Side Tracked. A Young Wife March 12. The Sunshine of Paradise Alley March 19.

Henry E. Garsed has been appointed administrator of the estate of the late John Sleeper Clarke. By Mr. Clarke's will his two sons, Creston and Winifried Clarke, become owners of the Walnut Street Theatre. There is a mortgage of $100,000 on the property. The present lease of the theatre will expire in 1902.

Hotel Topsy Turvy will be a money maker this week at the Auditorium. Eddie Foy, Philip H. Ryley, Octavie Barbe, Josie De Witt, Bertie Fowler, Amelia Glover, and the Florence Troupe are in the company. Mathews and Bulger March 12. A Stranger in New York March 19.

The Durban and Sheeler Stock company at the Girard Avenue Theatre appears this week in The County Fair. The production has been personally superintended by Neil Burgess, and his horses and scenic effects are used. Emma Maddern as Abigail Prue made a great hit and was ably aided by Rose Stahl, Stella Kenny, Ethel Lynn, Walter Edwards, Edwin Middleton, Gilbert Ely, Wilson Hummell, and Max Von Mitzel. Sapho March 12.

A spirited production of The Heart of the Klondike is given by the stock company at Forepaugh's Theatre. The Prodigal Daughter is underlined.

At the National Theatre In Old Kentucky holds the week, opening to large patronage. On the Stroke of Twelve March 12. Sapho March 19.

A Flag of Truce is the attraction at the Standard Theatre this week. The play is well acted by the stock company. Good patronage. The Two Orphans March 12.

Man's Enemy is at the People's Theatre. A Guilty Mother will follow.

The Arch Street Theatre continues to paying business with the Amberg German Comedy company in their excellent representation, Im Weissen Roess'l, for entire week.

Dumont's Minstrels at the Eleventh Street Opera House continue to large business.

Max Arnold, the blind comedian, will have his annual benefit at the Chestnut Street Theatre April 27.

The Grand Opera House has an attractive bill comprising Lafayette, Etta Butler, George Wilson, Wayne and Caldwell, the Silvers, the Tobins, C. W. Littlefield, Mlle. Marjorie's dog circus, the McNulty Sisters, Dailey and Hilton, and Kherns and Cole. Business large.

At Keith's Theatre, where every performance is to a crowded house, are Digby Bell, Mr. and Mrs. Edwin Milton Royce, Sam Kitty and Clara Morton, Grazer and Hazel, Montrell, A. D. Robbins, Johnston Brothers, Spencer Kelly, Sheridan and Flanigan, Arvello, the Averys, Si Stebbins, and the biograph. Next week Robert Hilliard and Harry Lacy and company.

The Milton Aborn Opera company, at the Star Opera House, offers Ship Ahoy, with vaudeville between the acts. Business fair.

F. J. Donaghey, long "The Captious One," of the *Item*, is no longer connected with that paper.

S. FERNBERGER.

WASHINGTON.

Attractions for the Lawmakers—New Play for Sol Smith Russell—Notes.

(Special to The Mirror.)

WASHINGTON, March 5.

The Belle of New York opened to-night at the New National Theatre to a crowded house. The production was warmly received. Hits were made by Edna May, James E. Sullivan, Edward J. Connelly, W. P. Carlton, William Cameron, George Fortescue, George A. Schiller, Toby Claude and others. Annie Russell will follow.

For its second week the Strakosch Opera company, at the Lafayette Square, presented Amorita to a large and appreciative audience. The principal characters were taken by Clara Lane, Avery Strakosch, J. K. Murray, Fred Frear, Edward Webb, Irene Mull, Marion Langdon and John Dewey. Clara Lane was forced to relinquish the part of Marguerite in Faust last week on account of a severe cold, and the part was most acceptably rendered by Fatmah Diard. The Mikado will divide this week's bill. Carmen and Boccaccio next week.

A Colonial Girl is at the Columbia. Quo Vadis will follow.

Thomas E. Shea crowded the Academy of Music to-night, when he again presented The Man-o'-War's Man. Mr. Shea will also be seen in Dr. Jekyll and Mr. Hyde and Sydney Carton. Henshaw and Ten Broeck next week.

George Grossmith appeared at the Columbia Theatre Friday afternoon to a large and delighted audience. He gave another performance today.

Protests that may result in an ordinance prohibiting circuses and similar exhibitions within the city limits are before the Commissioners of the District of Columbia. Residents in the vicinity of the only available lot complain that the exhibitions are nuisances.

Michael Morton read the scenario of a new play for Sol Smith Russell at Manager Fred Berger's residence here last week. Both Mr. Russell and Mr. Berger are pleased with it. Mr. Russell's health is much improved. He has now gone to Atlantic City for a rest.

Vladimir de Pachmann will appear at the Columbia Theatre March 14.

The concerts by the Baltimore Symphony Orchestra to have occurred this month at the New National Theatre have been abandoned, the guaranteed subscription not coming up to expectations.

JOHN T. WARDE.

ST. LOUIS.

Bills of the Week—Isabelle Evesson Resigns—The French Opera Season.

(Special to The Mirror.)

ST. LOUIS, March 5.

The Century's attraction this week ought to appeal very strongly to St. Louisians. Stuart Robson is quite a favorite here, and his new play, Oliver Goldsmith, was written by our own Augustus Thomas; and two members of the splendid cast, Florence Rockwell and Beaumont Smith, are natives of our city. Mr. Smith is especially well known here, having been connected with stock work for several seasons. The other members of the cast are Henry E. Dixey, Walter Hale, Henry A. Weaver, Sr., Clifford Leigh, Ogden Stevens, Jeffreys Lewis and Ellen Mortimer. Next Sunday, The Village Postmaster.

The Castle Square Opera company repeats Il Trovatore this week. It was given the second week of the present season with great success. The following is the cast: Leonora, Adelaide Norwood, Grace Golden, Mary Carrington; Azucena, Mary Linck, Delia Niven; Inez, Fannie Frankel; Manrico, Joseph F. Sheehan, William Forane, Harry Davies; Count di Luna, Harry Luckstone, W. H. Hinshaw, Homer Lind; Ferrando, Francis J. Boyle. Carmen is underlined.

Francis Wilson opened this evening at the Olympic in Cyrano de Bergerac, which will also be the bill for Tuesday and Wednesday nights. Thursday evening and for the remainder of the week Erminie will be the offering. Next week W. H. Crane.

Milton and Dollie Nobles are the topliners at the Columbia. J. F. Crosby and Inez Forman made their first vaudeville appearance in St. Louis in a good sketch, A Close Shave. Other acts are the Mouliere Sisters, the Windom Quintette, Tom and Lilly English, the Martel Family, the two Kings, Hanson and Nelson, Julian Rose, James McDuff, Higgins and Leslie, and the kinodrome.

The Land of the Midnight Sun is Manager Gumpertz's offering at Hopkins'. This is Isabelle Evesson's last week as leading woman at this popular house. The vaudeville bill is again headed by Victory Bateman and Harry Mestayer, who present The Silent System. Other entertainers are Sisson and Wallace, and Valmore. Carmen next week.

We have another Hoyt show at the Grand this week, A Temperance Town, with George Richards, Eugene Canfield, Conrad Cantzen, Philip Drew, Charles Morton, William J. Gaul, John Prior, Dana Paine, Florence Earle, Jeanette Caldwell, Sadie Miner, Edythe Huntington and Mrs. Charles Morton in the cast, being the attraction. Next Sunday Hello, Bill. Arthur Geserich, the popular acting manager of the Grand, will have his benefit on March 12. Mrs. Fiske comes to the Grand March 19.

The attraction down at Havlin's is The Sorrows of Satan. Underlined, Eight Bells.

The Standard's attraction this week is A Social Maid. Next week The City Club.

Isabelle Evesson has resigned her position as leading woman of the Hopkins' Stock company because she was unwilling to play the title-role in Sapho, which the management expects to present in the near future. Miss Evesson says the relations between herself and the management are perfectly friendly, and this is confirmed by Manager Gumpertz. Victory Bateman, who was leading woman at this house the season of 1897-98, and is now playing a vaudeville engagement there, has been engaged to succeed Miss Evesson. Miss Bateman will make her first appearance in Carmen next Sunday afternoon. Miss Bateman's husband, Harry Mestayer, has also been engaged by the Hopkins' Stock company.

M. Charley's French Opera company will open a short engagement at the Fourteenth Street Theatre Thursday evening, March 8, in Les Hugenots. The business-manager, who has been in town several days, announces that his company will ony produce three operas att this time, as their Chicago engagement begins March 12. The company will return here from Chicago for a three weeks' stay. This company played an engagement at Music Hall last Spring and made a splendid impression. It will be a novelty to St. Louis music lovers to have two such great companies as the Castle Square Opera company and the French Opera company singing in competition to each other at theatres hardly fifty yards apart.

Fannie Frankel, a popular St. Louis singer, formerly with Jefferson De Angelis, has joined the Castle Square forces. Miss Frankel made a splendid Inez in Il Trovatore this evening.

The friends of Billy Blande, press representative for Uhrig's Cave and the Columbia Theatre, will be pleased to hear that he is fast gaining his health in New South Wales.

Richard Burke, Joe Donnegan, Joe Walsh and George Seibert, of the Standard Theatre, will visit the Paris Exposition this Summer.

Colonel Hopkins and Tony Steuver are making elaborate preparations for the coming season at Forest Park Highlands. A large natatorium will be one of the new features.

Ed. Kelley, of Kelley and Violette, is to star next season in a farce-comedy.

Manager James Butler, of the Standard Theatre, will be interested in three burlesque companies next season, in conjunction with his St. Louis and Kansas City houses.

Henry W. Savage, proprietor of the Castle Square Opera company, came to the city Thursday night for a short stay to survey the local operatic field.

J. A. NORTON.

BALTIMORE.

Chase Leases the Lyceum—Albaugh Stock's Last Season—At the Theatres.

(Special to The Mirror.)

BALTIMORE, March 5.

F. C. Whitney's magnificent production of Quo Vadis was presented to a large audience at Ford's Grand Opera House this evening. The scenery is beautiful and the play is realistic to a degree. Joseph Haworth heads a splendid cast, in which are also Arthur Forrest, Edmund D. Lyons, Elmer Grandin, Horace Lewis, Edwin Varrey, W. T. Melville, W. F. Clifton, Richard Buhler, Richard Sterling, Marcus Ford, Roselle Knott, Alice Fischer, Margaret Vealy, Maude Fealy and Carolyn Kenyon. Next week Ada Rehan.

Annie Russell appeared in Miss Hobbs at the Academy of Music. The Belle of New York will follow.

The Lyceum Stock company was seen this evening at the Lyceum Theatre in Brother John. The company appeared to excellent advantage and the play was attractively staged. Next week Married Life.

The attraction at the Holliday Street Theatre is A Guilty Mother, presented with appropriate scenery by a competent company. In Old Kentucky is underlined.

Sapho will be presented by Catherine Lewis and her company at Music Hall week of March 12.

Madame Fannie Bloomfield-Zeisler will give a concert at the Peabody Conservatory, March 8.

The Zoo is thronged daily with interested audiences.

The end of the present season will see the disbandment of the Lyceum Theatre Stock company. Manager John W. Albaugh, Jr., is not at all satisfied with the support accorded him by the public of late.

John T. Craven, comedian, of the Lyceum Stock company, has signed a contract with the managers of the Castle Square Theatre, Boston, to play the same line of business with that organization next season.

E. H. Sothern's engagement at the Academy last week was not an overwhelming success from a pecuniary standpoint.

John W. Albaugh, Jr., may accept an offer to act with a New York company next season.

Manager Charles E. Ford met with an accident while driving Friday last on the Pimlico road. His horse became frightened and ran into a wagon, throwing Mr. Ford out of his buggy. He was not severely injured.

John W. Albaugh, Sr., has disposed of the lease of the Lyceum Theatre to P. B. Chase, manager of the New Grand Opera House, Washington, who has taken the theatre for a long term of years at a fair rental. The Lyceum will not change its name, but it will be entirely devoted to high-class vaudeville, similar to that which has pevailed in the Keith circuit of theatres. By arrangement with the Keith management all of its attractions will be presented to Baltimore audiences. The Lyceum will be repainted, redecorated and carpeted afresh.

HAROLD RUTLEDGE.

CINCINNATI.

Children of the Ghetto at the Grand—Friends at the Pike—Other Bills.

(Special to The Mirror.)

CINCINNATI, March 5.

Children of the Ghetto was the bill at the Grand to-night. An unusually strong cast appeared, including Wilton Lackaye, William Norris, Rosabel Morrison, Madame Cottrelly, Ada Dwyer, Louise Muldener, Mabel Taliaferro, and others. The play was witnessed by an appreciative audience. Mrs. Leslie Carter in Zaza will follow.

Friends is the bill of the Pike Stock company this week. The members of the company are well cast, especially so Fred J. Butler and Thurlow Bergen as Hans Otto and Adrian Karje, respectively. Attendance large.

A Young Wife at the Walnut opened on Sunday afternoon. Selma Herman, the leading woman, was for years the head of the Brady Stock company at the Star and is a favorite. Others in the cast were Emmett C. King, Malcolm Williams, John L. Wooderson, Nell Florence, Minnie Radcliffe, Sydney Cowell, and others.

How Hopper was Side Tracked is the Lyceum's attraction. Jule Walters and Louise Llewellyn head the company and play with go and snap.

Under the Dome is at Heuck's. It is given by a good company.

A concert will be given at Music Hall March 14, with Petschnikoff, Lachaume, Hambourg, and Elsa Ruegger on the programme.

WILLIAM SAMPSON.

THE HENRY C. MINER WILL.

The last will of Henry Clay Miner, dated March 29, 1897, was filed for probate in the Surrogate's office on Feb. 27. By this instrument the residence at 40 Riverside Drive, with all its contents, is bequeathed to Annie O'Neill Miner. The rest of the estate is to be divided equally among Mr. Miner's four sons and his widow, but the property is to be held in trust until George H. Miner reaches the age of thirty-two years.

The will directs that the trustees and executors, who are the widow and the four sons, are to carry on the theatrical and other business enterprises of the estate until the time for division arrives. A provision is made that the executors and trustees shall employ Thomas W. Moore, brother-in-law of the testator, at a salary of $50 a week, to assist in the management of the business interests of the estate. No provision is made in the will for John Lansing Miner, the son born seven weeks ago; but by mutual consent of all concerned he will receive an equal share with the other sons.

At a special meeting of the Board of Trustees of the Actors' Fund, held Feb. 24, the following resolutions were adopted, signed by the president and secretary, and an engrossed copy was sent to Mrs. Miner:

Whereas, In the untimely death of Henry Clay Miner this Board has lost a friend who served the Actors' Fund with conspicuous ability in the various capacities of President, Vice-President and Trustee; therefore be it

Resolved, That the death of Henry Clay Miner has deprived the Actors' Fund of America of one of its earliest and stanchest advocates and supporters. We therefore tender to his widow and family our sincere sympathies in their great affliction. Many years of close association with the deceased enables us to testify to his loyalty to the sacred obligations of husband, father and friend.

DE WOLF HOPPER COMPANY RETURNS.

After an eight months' season in London Mr. and Mrs. De Wolf Hopper (Nella Bergen), Jessie Mackaye, who scored a great personal success with the Britishers, and the other members of Mr. Hopper's company arrived in New York last Friday on the *Germanic*. The voyage over was a rough one, and Mr. Hopper sustained a painfully wrenched knee by being thrown by a lurch of the vessel.

The company will rest this week, opening next Monday in Brooklyn, presenting The Charlatan. A tour of the South will then be made.

Mr. Hopper probably will return to London next season and may lease a theatre there. His business was very successful until the Transvaal war caused a slump at all the theatres. The Londoners are anxious to have him back again.

GERTRUDE COGHLAN IN LADY FLORA.

Gertrude Coghlan, daughter of the late Charles Coghlan, is to make a Spring starring tour, under the management of J. A. Reed. Miss Coghlan will be seen in Lady Flora, a comedy written by her father and produced with much success by John Hare in London. It is considered an admirable vehicle for the display of Miss Coghlan's abilities. The company is now rehearsing and the season probably will open next week.

FIFTH AVENUE THEATRE LEASED.

Close of Its Career as a Home of Drama—To Be a Vaudeville House.

The news that F. F. Proctor had acquired the lease of the Fifth Avenue Theatre leaked out last Saturday. He will take possession of the theatre on May 7, and from that date its career as a home of drama will cease. Mr. Proctor in-

tends to establish on Broadway the continuous performance idea, and no doubt in this new move he will meet with success.

The estate of Henry C. Miner held a lease on the property which had two years more to run from May next. Under a sublease Edwin Knowles controlled the house for the term in question. Ten days ago Mr. Knowles received an unusually liberal offer from Mr. Proctor for his unexpired lease. He considered it for a couple of days and then accepted it. The figures were large enough to equal the profits of an ordinary theatre for two years, and Mr. Knowles, who had not obtained an extension of his lease from the Gilsey estate, which owns the property, made a good business deal in accepting the offer.

Mr. Proctor, before closing with Mr. Knowles, had secured a ten years' lease of the Fifth Avenue from May, 1902, from the Gilsey estate. Hitherto the rental has been $35,000 per annum. Mr. Proctor has agreed to pay the large rental of $45,000 per annum. For a continuous performance theatre this rent, which would be excessive, if not prohibitive, to an ordinary manager, is not so formidable as it may appear. Mr. Proctor was an applicant for the lease of the theatre when the late Mr. Miner decided to retire from active management, but the Gilsey estate declined at that time to allow the theatre to be used for vaudeville. The negotiations have been in progress for months. Former Judge A. J. Dittenhoefer began the negotiations and carried them to a satisfactory arrangement of contracts.

Mr. Proctor said: "It has for years been my ambition to place on Broadway, in the heart of the greatest theatrical metropolis in the world, a clean and clever continuous vaudeville performance. I have selected the Fifth Avenue because of its many advantages, both of location and equipment. It is ornate, spacious, beautiful in its interior furnishings and complete in every detail. It will be an expensive undertaking, but I have perfect faith in the outcome."

Mr. Proctor's general manager, J. Austin Fynes, said: "The Fifth Avenue will make a very quick change from Joseph Jefferson to continuous vaudeville. The policy of the house will in no essential particular differ from that already in vogue at Mr. Proctor's other houses, in Twenty-third Street, in Fifty-eighth Street, and in Albany. All these houses will also be continued on the same lines as at present. The leading vaudeville stars, both American and foreign, will appear at the Fifth Avenue, and the programme will be entirely changed from week to week. The prices, I think, will startle Broadway, which has heretofore had slight acquaintance with low theatre rates. Fifty cents will purchase the best orchestra seats, and 25 and 15 cents will prevail in the balconies. The opening week's programme is practically completed, but we do not care to announce the names of the performers as yet. The theatre will remain open all Summer, and the system of Sunday concerts, so successful at the other Proctor theatres, will be observed at the Fifth Avenue."

F. F. Proctor, who seems likely to revolutionize vaudeville in New York, is on the sunny side of fifty, and a native of Maine. He has been twenty-five years a manager, and for twelve years past has been importantly connected with New York theatricals. From 1884 to 1889 he was in control of the then famous Proctor circuit, numbering eighteen theatres in as many different cities, all of them devoted to dramatic attractions. In 1889 Mr. Proctor built the present Twenty-third Street Theatre, opening it with Neil Burgess in The County Fair. Subsequently he played Shenandoah, The Great Metropolis, The English Rose, etc., and later he placed his theatre at the disposal of Charles Frohman, in association with whom he produced Wilkinson's Windows, All the Comforts of Home, The Lost Paradise, Thermidor, and other plays. In 1892 Mr. Proctor changed the policy of his Twenty-third Street house to continuous vaudeville. In 1895 he opened the Pleasure Palace, in East Fifty-eighth Street and Third Avenue, one of the largest and most beautiful theatres in the city. This house was built especially for Mr. Proctor, and only recently he renewed his lease of the property for a term of ten years from May next. He is also the lessee of the historic Leland Opera House (now called Proctor's Theatre), in Albany, which theatre, like the others, is devoted to vaudeville.

The Fifth Avenue's resident manager will be J. Austin Fynes, who will move his headquarters down town from the Palace. The staff of assistants has not yet been completed, but it is stated that the stage-manager will be Evan Thomas, who for the past two years has been in charge of the stage at the Twenty-third Street house.

As THE MIRROR goes to press it is rumored, with apparently solid emphasis, that Mr. Proctor and Mr. Fynes have also been quietly moving on Philadelphia, and that a big deal in that city may soon be looked for.

HISTORY OF THE THEATRE.

Since the close of the Civil War there have been no less than four places of amusement in this city bearing the name of the highway of fashion. The old Fifth Avenue Music Hall, at Twenty-third Street and Broadway, was opened on Christmas Day, 1860, and bore the name until 1867, when it became Union Hall. The Fifth Avenue Opera House, in Twenty-fourth Street, adjoining the Fifth Avenue Hotel, was erected in 1862 by Amos R. Eno, and after being occupied by various minstrel organizations and bearing various names, was rechristened the Fifth Avenue Theatre by C. H. Garland, who rented the premises and opened on Sept. 2, 1867, with a burlesque company. During the following Summer the house was leased and remodeled by James Fisk, Jr., who opened it Jan. 25, 1867, as Brougham's Theatre. On April 5 of the same year the playhouse was again christened the Fifth Avenue Theatre and opened under the management of Adolph Birgfeld with a French opera bouffe company. Mlle. Irma, the star of the company, afterward managed the theatre for a brief period.

In the following Autumn the Fifth Avenue Theatre passed into the hands of Augustin Daly, who refitted the interior and opened on Aug. 16, 1869, with a stock company of distinguished players. Among them were E. L. Davenport, George Clarke, D. H. Harkins, George Holland, James Lewis, J. B. Polk, W. Davidge, Sr., Mrs. F. S. Chanfrau, Clara Jennings, Mrs. G. H. Gilbert, Fanny Davenport, Agnes Ethel and Marie Wilkins. Under Mr. Daly's management the Fifth Avenue was the scene of many enormous successes. Saratoga, Divorce, Article 47, with Clara Morris in the chief role, and Fernande had long runs, and Charles Matthews played a star engagement in his repertoire. With some changes in the company from season to season the Daly regime continued until Jan. 1, 1873, when the Fifth Avenue Theatre was destroyed by fire.

Mr. Daly at once leased the Worrell Sisters' New York Theatre, on Broadway near Eighth Street, and christening it Daly's New Fifth Avenue Theatre, opened it Jan. 21, 1873, with his company in Alixe. The next Autumn Mr. Daly changed the name of the playhouse to Daly's Broadway Theatre, and for some time there was no theatre in New York called the Fifth Avenue.

The old house in Twenty-fourth Street, that was burned, was rebuilt in 1877 and was opened in December of that year as the Fifth Avenue Hall. In the late Autumn of 1878 it became Minnie Cummings' Drawing Room Theatre.

The Fifth Avenue Theatre, at the corner of Broadway and Twenty-eighth Street, was called by several other names before it was christened the Fifth Avenue. The building was erected by Peter Gilsey, and after it passed into the hands of his heirs, was converted into a theatre. It was first opened as a playhouse on April 17, 1871, as Apollo Hall, by Newcomb and Arlington' Minstrels. The following season it passed into the hands of John E. McDonough and H. A. Earnshaw, who named it the St. James Theatre. Their season opened Oct. 23, 1871, and closed Nov. 25, 1871. The theatre was unoccupied until Jan. 8, 1872, when it was leased by Steele Mackaye for the production of his play, Monaldi. This engagement lasted until March 30, and from that time until the Summer of 1873 the St. James was occupied by various organizations, including McEvoy's Hibernicon, the San Francisco Minstrels and Buckley and Sharpley's Minstrels.

In June, 1873, the Gilsey estate made contracts for the complete reconstruction of the theatre. S. D. Hatch, the architect, was commissioned to draw the plans and supervise the work. Under his hands the building was entirely transformed, and at the time it was considered one of the most complete and beautiful playhouses in the country. The name was changed from the St. James to the Fifth Avenue Theatre and the playhouse has borne that name ever since. Several managers competed for the magnificent house and there was much rivalry between them. The lease was finally given to Augustin Daly, who on Dec. 3, 1873, formally opened the Fifth Avenue.

On Sept. 15, 1877, Mr. Daly retired from the management. During his four years' term he had paid a rental of $30,000 per year. The Gilsey estate demanded an increase of $5,000 and Mr. Daly gave up the lease. Stephen Fiske immediately took over the house, and opened on Oct. 15 with the Hess Opera company, headed by Emelie Melville, in A Summer Night's Dream. On Nov. 12 Mary Anderson made her New York debut there, and her engagement was followed by Madame Modjeska's first appearance in this city. There were other notable engagements during that season, and the season of 1878-79 opened with Mary Anderson as the star. Mr. Fiske had in the meantime taken D. H. Harkins into partnership. On Jan. 6, 1879, during an engagement of Joseph Jefferson, an announcement was made from the stage that the Gilsey estate had brought disposses proceedings against Fiske and Harkins, on account of non-payment of rent, and the following day the house was closed.

D. H. Harkins then became sole manager and reopened the theatre, Jan. 25, 1879, with Dr. Clyde. He retained the management until the Spring of 1880. J. H. Haverly assumed management of the house on Aug. 23, 1880, and made the name Haverly's Fifth Avenue Theatre. John Stetson purchased Mr. Haverly's lease, redecorated the interior, restored the old name, The Fifth Avenue, and opened the playhouse Oct. 2, 1882, with The Vicar of Bray. Mr. Stetson's management lasted for six years and that epoch in the history of the theatre was one of the most sucessful that the house ever enjoyed.

In May, 1888, Eugene Tompkins gained control of the house, he having outbid Mr. Stetson for a renewal of the lease. He continued the policy established by his predecessor and presented only attractions of high standing. His term ended on April 30, 1890.

The late Henry Clay Miner then took a long lease of the property and at once had the building entirely renovated, redecorated and refurnished. On Aug. 25, 1890, the house was opened with the performance of One Error, by Cora Tanner and her supporting company. She was followed by Mr. and Mrs. Kendal, Margaret Mather and Fanny Davenport. During the engagement of Miss Davenport, on Jan. 3, 1891, the theatre was burned to the ground. The loss to the Gilsey estate was $100,000; Mr. Miner's loss was quite as much; Miss Davenport lost $50,000, and Professor Herrmann, whose theatre was also burned, reckoned his loss at $200,000.

Scarcely had the ruins cooled before the executors of the Gilsey estate and Mr. Miner were busy planning for the erection of a new theatre. Mr. Miner signed a lease for ten years on the playhouse that was to be, and its construction was immediately begun. Francis H. Kimball was the architect, and a year later he turned over the building that stands to-day to the owners. The new Fifth Avenue was opened May 28, 1892, with the production of Puerner and Barrymore's comic opera, The Robber of the Rhine. Mr. Miner continued as manager of the theatre for the next five years. Early in June, 1897, he subleased the house for five years to Mrs. Sara E. Knowles, whose husband, Edwin Knowles, assumed the active management. Under Mr. Knowles' direction the Fifth Avenue has been kept up to its high standard to the present day.

"ALVIN JOSLYN" DAVIS DEAD.

Charles L. Davis, better known by the name of the character that he made famous, Alvin Joslyn, died at his home near Pittsburg on March 1, of pneumonia. A sketch of the dead actor-manager's career appeared in last week's MIRROR, when his serious illness was reported. Mr. Davis was fifty-two years of age and had no near relatives. He leaves an estate valued at several hundred thousand dollars. The Alvin Theatre in Pittsburg was owned by him, and he had a collection of diamonds and other precious stones that was said to be the finest in America. The funeral services were held in the Alvin Theatre on Sunday, March 4. The officiating clergyman was the Rev. John A. Jayne, of the Christian Church, and the pallbearers were H. W. Williams, Percy Sage, Francis O'Neill, William Adams, S. A. Johnston, and W. W. Fullwood.

ADELE RITCHIE SUES EDWIN KNOWLES.

Adele Ritchie has sued Edwin Knowles and S. S. Williamson for $3,000 damages, alleging that she had been engaged for the season in Three Little Lambs, but that she received on Feb. 12 two weeks' notice of dismissal unless she cared to continue in one-night stands under management of Samuel E. Rork, who was said to have secured the play from Mr. Knowles. Miss Ritchie wishes to hold to her contract, but Mr. Knowles contends that she was engaged for "a season," the length of which was not definitely stated, and that the customary two weeks' notice was given.

AN INTERESTING RUMOR.

It was rumored yesterday that Edwin Knowles, upon retiring from the management of the Fifth Avenue Theatre, will assume control of a new theatre to be built near Broadway and Forty-second street, by a syndicate of capitalists.

ACTORS' FUND TO LOSE CITY MONEY?

For fifteen years past the Actors' Fund of America has received annually from the city of New York a certain proportion of the money collected by the authorities for theatre and music hall licenses. This annual income has been one of the principal supports of the Fund, and the news is therefore most unwelcome that the payment this year will be much smaller than in the past, and that after the present year the Fund may receive no further money from this source.

President Louis Aldrich, of the Fund, told the story of the city apportionments to a MIRROR man. "Every manager," said he, "that conducts a regular place of amusement in the city of New York pays a license fee of $500 a year. The law compelling such payments dates back, I think, more than half a century. The Legislature at Albany designated long ago that the money so collected should be paid to the Society for the Reformation of Juvenile Delinquents. This provision would seem to have carried the inference that theatrical performances were largely responsible for causing juvenile delinquency, and that the payment of the collected money to the society named was a sort of act of retributive justice. About fifteen years ago a committee from the Actors' Fund Board of Trustees, headed by A. M. Palmer, then president of the Fund, went to Albany and secured legislation by which this theatrical license money was thereafter to be given to the Board of Apportionment in the city of New York for distribution among various deserving charities of the city. Year after year we appeared before the board and received a certain percentage of the license fees—at first a small amount, but afterward, on urgent representations of the Fund's trustees, the sum was gradually increased, until it became pretty well recognized that the Fund should receive about thirty-five per cent. of the license fee collections.

"Several times during this period we endeavored at Albany, through legislation, to have made mandatory the payment that the Fund should receive in this way, and some six or seven years ago a bill passed both houses of the Legislature, giving to the Actors' Fund a clear half of the theatrical license moneys. But the bill failed to receive the approval of the Governor. Less than two years ago a similar bill was passed and we were assured of the Governor's signature, but under the new charter of Greater New York all financial measures must receive the sanction of the Mayor of the city. The bill being passed at the end of the session, the Mayor upon its receipt quietly pocketed it, which again defeated the mandatory legislation that we felt we were entitled to. In justice to Mayor Van Wyck, however, I must say that it was because of no prejudice against the Fund that he pocketed the bill. It was simply because he was a firm believer in absolute home rule in all measures concerning the collection and disbursement of taxes in the city of New York. In fact, in an interview with the Mayor His Honor informed me that he regarded the Fund as one of the best administered of all the charities in the city, doing its work so economically, yet so quickly and generously, as to be worthy of emulation by all interested in charitable works. That the Board of Apportionment agrees with this estimate of the Fund is best shown by the fact that they voted to us last year the largest sum it has ever been our good fortune to receive in this way, $14,975.

"We now come to the present year, when it would seem that our troubles about this money have opened afresh. Comptroller Coler has expressed his view that this and other similar moneys should not be distributed as explained. His point is well taken that there are clubs and societies as well as charities that receive portions of the money, and that in many of these their expenses for rent and salaries of officers are greater than their charities. The Board of Apportionment is pretty well in harmony with the Comptroller's ideas. His arguments, which make, I have no doubt, for the protection of the city's interests, are in some respects unassailable. But, though our charity is, I venture to say, broader and more cheaply administered than any other in the English speaking world, from the state of affairs we are to suffer with others. This year, I am informed, we are to receive from the city only $5,500. It will be seen that this amount is but a little more than one-third of last year's payment, and even this is considered by the authorities as a concession to the special merit of the Fund. It is pretty generally understood that next year the Fund, along with others, will receive nothing from the city. I have had several interviews with persons in authority, and while they have expressed the utmost sympathy, I have been unable to obtain any more money or any promise for the future.

"The new condition of things, unfortunate as it seems, may be a blessing in disguise, however, if it will only stimulate in well-to-do members of the profession an interest in the Fund. Two years ago, by 170 personal letters to brother professionals, I was enabled to add forty life members to the Fund; yet to-day, in looking over the list of very prominent actors and managers, I find that there are no less than 250 not members of the Fund who could easily afford to pay the $50 that would make them each a life member. And it would help us greatly. Before concluding let me make it clear that I think a special effort should be made to convince the authorities that the Fund represents, as it does, the people who contribute the theatrical license money, a special tax, and that we are therefore clearly entitled to a larger moiety in the same. That such an idea was in the minds of the legislators at Albany is plain, for on two occasions they passed a bill, as I have said, showing beyond doubt the drift in the minds of the representatives of the people. The present authorities feel that we have a moral right in the matter, and we should bend every effort to have this right legally recognized by them."

The reports of the Actors' Fund show that it has received from the city the following annual payments since the beginning of the apportionment: 1885, $6,350; 1886, $9,000; 1887, $9,000; 1888, $10,675; 1889, $11,000; 1890, $11,000; 1891, $12,912; 1892, $12,912; 1893, $12,875; 1894, $11,650; 1895, $11,918; 1896, $13,570.24; 1897, $15,570.24; 1898, $11,017.95; 1899, $14,975, a total of $172,425.43. But this is a minor part of the moneys received by the city for theatre licenses, and the expenditures of the Fund for charity have aggregated a much larger sum.

To a MIRROR man Bird S. Coler, Comptroller of the city of New York, said: "It is true that the Actors' Fund will receive this year probably only about one-half of the amount given to that charity last year from the theatrical license money. Next year the Fund will probably receive nothing at all from this source. Under the new charter of Greater New York and under the charity regulations money may not be apportioned to what is technically known as 'outdoor relief,' that term applying to such charities as have no hospital or other institution of their own, but care for their cases in institutions maintained by others. Had the Actors' Fund a hospital or an institution of its own the matter would take on another aspect. As it is, they place their cases in various institutions. The city stands always ready to extend its direct charity to sufferers, and if the Actors' Fund were to acquaint the proper authorities with the existence of such worthy cases as may come to their notice the city would be quick to give its aid in the public institutions, to take care of any deserving case brought to it. But as to the apportionment, I regret to say that we must abide by the regulations."

Concerning the matter, ex-Judge A. J. Dittenhoefer said to a MIRROR reporter: "In the distribution of the theatrical license fees it seems to me that the Actors' Fund should not be considered upon the same basis as other charities that may aspire to a share of the apportionment. The Fund occupies a position in the matter distinctly dissimilar to all or any of the others. The collected moneys that are to be distributed are raised not by a general, but by a special tax. They are paid by theatre managers exclusively, and it surely seems that the Fund has a greater claim than has any other charity upon the sum. That the Actors' Fund should get back a certain share of what the theatre managers themselves pay is no more than right and proper, in my way of thinking."

PROFESSIONAL DOINGS.

The above is an excellent likeness of Robert T. Haines, leading man of the Lyceum Theatre Stock company, Baltimore. Mr. Haines' success in his present position has been genuine and pronounced. He possesses to a superior degree the rare quality of versatility, and while his most pronounced successes have been made in emotional and romantic roles, he has been most favorably received in light comedy his Young Marlowe in She Stoops to Conquer, Augustus Billings in Too Much Johnson, Lieutenant Howell Everett in The Railroad of Love, and John Paden, Jr., in Friends, having been especially commended. Mr. Haines has supported a number of prominent stars, among them being Henry Miller, the late Thomas W. Keene, James O'Neill, Walker Whiteside and Robert Downing. In combinations his most successful performances have been as John Nazare in The Cherry Pickers, Count De Neipperg in Madame Sans Gene, and Alexis Nazimoff in Darkest Russia. Last season, in support of Henry Miller, he received much praise for his Laertes in Hamlet, and Sir Geoffrey Pomfret in Heartsease. Mr. Haines possesses many natural qualifications for a successful actor, and his friends have always predicted for him a brilliant future.

At the close of the performance of Why Smith Left Home on Feb. 24, at the New Century Theatre, Newark, N. J., the orchestra played "Auld Lang Syne," the curtain slowly arose, disclosing the company, headed by Maclyn Arbuckle, who directed the music. The audience joined in singing. It was a tribute to Manager Neu for his courtesy to the company and for the dinner they had enjoyed before the performance.

At Austin, Minn., Managers Maxom and Sights were initiated in Austin Lodge, 414, B. P. O. E.

Emma Brown and Freeman de Wolfe closed with Elsie de Tourney on Feb. 22, at Waterville, Minn. Joseph Halpert, Marian Hart and Amias Truman joined at the same place.

An interesting specimen of journalism is the *Salt City Voice*, printed at Manistee, Mich., and produced wholly by women. It is issued Sundays, and combines the news of the day with characteristic feminine gossip and philosophy. Mrs. Marie Nelson Lee, recording secretary of the Michigan Woman's Press Association, is chief editor.

Cam M. Bailey and Lillian Rose Nau, of the Peters Comedy Company, were married recently at Mobile, Ala.

Henry Blackaller and Pearl Sizer, of Fits and Webster's A Breezy Time (Eastern), were married at Rutland, Vt., on Feb. 18.

Coralie and Co., Dressmakers, will be succeeded at the Madison Square Theatre on or about April 2 by an English version of Als Ich Wiederkam, the sequel to Im Weissen Rössl (At the White Horse Tavern), now running at the Irving Place. The cast will include many of the players now presenting At the White Horse Tavern on tour.

Martyn Franklin and Maude Williams, of The Black Crook, Jr., were married recently at Wichita, Kan.

Mrs. Charles H. Davis, of Buffalo, who claims to be the only living relative of the late Charles L. Davis (Alvin Joslyn), has put in a claim for his estate in Pittsburg.

Henry Lee filed a petition in bankruptcy in this city last week, with liabilities of $5,354 and assets representing $251 and a claim for a week's salary.

Martin J. Dixon has transferred the contract held by J. Charles Sanford for Wicked London to Nathan Appel.

A Daughter of the Million, it is said, will have a five weeks' trial this season.

The continued increase in the size of the classes and the school of dramatic instruction conducted by Mrs. A. S. Wheatcroft will necessitate her moving from her present location in the Holland Building, 1440 Broadway, on May 1. The Stanhope-Wheatcroft Dramatic School has had its studios in this building for several years, and the change which will be made is for a better location and more commodious quarters. Mrs. Wheatcroft has not definitely decided as to where she will locate, although she has various offices under consideration.

Suzanne Santje, whose beauty and intelligent work were bright features of Three Little Lambs, has been released from her contract with Manager Edwin Knowles to join Richard Mansfield.

Rudyard Kipling's "Gadsby" stories are to be enacted at a kirmiss to be given by the Society of Decorative Art at the Waldorf-Astoria on March 14.

Broadway to Tokio may be sent to Paris to open there on May 15 for a run during the Exposition.

Thomas E. Shea has leased The Man o' Wars Man to William De Shetley and S. W. Combs, who will make an elaborate production next season, touring the South and West to the Pacific Coast.

Vera Markille, who was married to Joseph L. Treacy on Feb. 19, was a member of A Bell Boy company this season.

Artemisia Bowen will give a series of dramatic recitals at the Waldorf-Astoria, beginning on March 15.

Frank Lowell, of the Lowell Brothers, who has been resting at Mt. Clements, Mich., on account of injuries sustained in Chicago, has rejoined his company at Providence, R. I.

Leon Herrmann and his company closed a remarkably successful engagement of ten performances at the Payret Theatre, Havana, on Feb. 24. Herrmann's tricks and illusions, Solaret, and the Luciers were all favorites. Herrmann left Havana on Feb. 26 for New Orleans.

Justice Smyth in the Supreme Court denied last week a motion of the Richard Mansfield Company seeking to compel Katherine Gray to furnish a bill of particulars in her suit against Mr. Mansfield for $3,500 for alleged breach of contract.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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A BLOW AT THE ACTORS' FUND.

THROUGH what appears on its face to be an official idiosyncracy, the Actors' Fund of America is threatened with a withdrawal of that municipal support which has been embodied in an apportionment to it annually for fifteen years of a percentage of the moneys received by the city from theatrical licenses. This apportionment will probably be cut off through the decision of Comptroller COLER, who, it is claimed, purposes to also deprive other charities of certain moneys that long have been given to them by the city, the Comptroller's contention being that under the new charter of the Greater New York and under the Charity Commissioners' regulations, money cannot hereafter be apportioned to what is technically known as "outdoor relief," that term applying to such charities as have no hospital or other institution of their own, but care for their cases in institutions maintained by others.

The Comptroller pleads technically that, "Had the Actors' Fund a hospital or an institution of its own, the matter would take on another aspect." The truth is that on the facts in the case it does take on another aspect.

For half a century or more every regular place of amusement in this city has been compelled to pay an annual license fee. For a long term of years that fee has been arbitrarily fixed at $500. Many years ago the Legislature at Albany—a body which annually changes its membership largely, but which always remains more or less obtuse to a just and philosophic view of life, human institutions and actual cause and effect—determined that theatres were evil institutions, that their influence was ill, and therefore that the license fees collected from them in New York should be devoted to an institution known as the Society for the Reformation of Juvenile Delinquents. This application of the theatre license moneys was outrageously illogical. No doubt it was inspired by the lobby that for years has frequented Albany on behalf of this and other institutions conducted under the auspices of a religious class in New York that long has secured large amounts of money ostensibly to be disbursed for reformative and "charitable" purposes.

But the officers of the Actors' Fund of America about fifteen years ago were represented in Albany in an effort to point the absurdity and the injustice of this application of the theatre license moneys, and as a result the distribution of these moneys was ordered among various deserving charities of this city, and ever since that time to the Actors' Fund of America has been apportioned a percentage of the theatre license fees. The theory that, as all these moneys come directly from the theatre, it was but just that a portion of them should be returned to be used by the great charity of the dramatic profession, was at once accepted. There is no attempt even now, when it is threatened to take from the Fund a percentage of the theatre license moneys, to question the justice of that disposition of a minor part of them.

In the proposed cutting off of the Actors' Fund from participation in the theatre license moneys it would seem to be a fact that the Fund is to suffer from the sins of other institutions that have received from the city moneys for charity and abused the donations. The Comptroller, it is said, proposes to cut off the Fund with other so-called charities because the "expenses for rent and salaries of officers" of the other so-called charities are greater than the amounts that they disburse legitimately.

This decision against the Actors' Fund is illogical and unjust. Even the city officials of New York know that this charity is administered at less expense and with better results than any other charity of the kind in the world; that through its ministrations this city is practically relieved from any care of the ill or indigent of the profession; and that the sum that has annually been apportioned by the city—not from any outside source, but from moneys that the theatres are called upon to pay to the city, which has used the major part of the money elsewhere—has been but a part of the sum that has been spent annually by the Fund for charity.

The New York city officials should think again before unjustly depriving the Actors' Fund of money that should continue to be apportioned to it.

A SOUND PROPOSITION.

NEWSPAPERS in several States are favorably noting the circular sent out by the American Dramatists Club inclosing the form of a law desired to be passed by the State Legislatures to further protect property in dramatic and musical compositions. It is believed that within a year this law will be placed on the statute books of a number of States.

This proposed law in effect was passed by the New York Legislature last Winter. It extends the principle of the recent amendment to the national copyright law by Congress to the protection of dramatic and musical compositions held in manuscript, and but formulates a principle of the common law declared and maintained by scores of decisions in all the States under various legal processes. The American Dramatists Club simply desires to make the actual general law as it now exists in the several commonwealths uniform in its operations by provision for the adequate and definite punishment of dishonest persons who may seek to profit from unauthorized use of the compositions of others.

Every State should enact this measure. By protecting the writers and owners of unpublished works a step is taken in line with all other laws for the protection of property and the punishment of persons that violate such laws. Neither a new form of property nor a new offense will be created by such enactments, and every State owes it to authors as citizens to place such a law upon its statute books.

THE EMPEROR'S PLAY.

IN the foreign news of the past week was found a theatrical item of unusually suggestive interest. It related to the production, at the Royal Theatre, Berlin, of a play in the making, preparation and rehearsal of which the Emperor WILLIAM was said to have been long busied.

The Emperor's play, significantly called The Iron Tooth, was witnessed by a notable audience in which the social life, the fashion and the brains of the German capital were all represented. Of course the Emperor himself attended, modestly curtained in the royal box. But his labors on the play and his presence were not sufficient to compel favor, for the drama was roundly hissed.

Powerful as he may be as the "war lord" of Germany, who punishes those that oppose him in fields other than that of the drama, it appears that this disapproval of his dramatic work will pass without rebuke. Certainly it might be construed as *lese majesté*, if criticism of the Emperor's other acts in the press is so construed; but WILLIAM evidently looks upon the theatre with a fondness and a toleration unusual in one so arbitrary in other things. This is a good thing for the theatre, and it also may be a good thing for the Emperor.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Feb. 9 to 15, 1900.

THE ADVENTURES OF LITTLE RED RIDING HOOD. By Richard Hardman.
THE BOY SCOUT. By A. D. Gash.
A CASE OR CONSCIENCE. By Will A. Heelan.
CLARISSA'S FIRST PARTY. By Richard Hardman.
A FROLIC IN THE COOKING CLASS. By Lucy Allen and Richard Thiele.
THE LAST RELIC. By Michael Francis Carney.
THE MAN WITH A COLD. By Beatrice B. Hayward.
A MARSHAL OF THE EMPIRE. By Norman S. Sterry.
MISS DODGER'S DODGE. By George Totten Smith.
MR. AND MRS. SHAW. By Louise Raymond.
THE QUICKSANDS OF GOTHAM. By Van Dyke Brooke.
THE WITCH OF BRAMBLE HOLLOW. By Marie Cotté.
A WOMAN'S INTUITION. By Kate F. Ellis.

PERSONAL.

DUHAIN.—Claude L. Faye Duhain, whose picture appears above, is the author of The Reverend Mr. Demon, a society drama in three acts, which will have a metropolitan production on Broadway next season, it is said. Mr. Duhain has been a close student of the drama under the tutelage of two of the most successful playwrights in this country. He has written several sketches and short stories, whose publication has aroused sufficient interest to warrant this latest effort, on different lines, being awaited with expectancy. Mr. Duhain is well known in social circles in New York and down East, having been a student at Brown University. He is a grandson of the late Thomas Faye, of Washington Heights, and is connected with some of New York's oldest families. Among the novel scenes to be presented in the new production are a pool room in active operation and an interior view of an artificial ice manufacturing company's plant.

RAGGE.—Henry Bagge was booked to sail for Europe yesterday on the *Manitou*, of the Atlantic Transport Line. He will remain abroad for some time, and will probably appear in an important London production.

MURRAY.—J. Duke Murray has been engaged by Manager Friedlander, of the California Theatre, San Francisco, to manage Paderewski's Pacific Coast tour. Mr. Murray is one of the best equipped and most popular managers in the country.

BRADLEY.—The marriage of Leonora Bradley and Charles D. Bartholomew will occur on April 8, at the home of Mrs. P. H. Coakley, Boston.

CONQUEST.—Ida Conquest was the guest of honor at a reception given by Annie E. Campbell, at her home in Brooklyn, on Friday.

BIGELOW.—Charles A. Bigelow had the grip last week, and Charles Sturges ably played his role in Papa's Wife at several performances at the Manhattan Theatre.

GROSSMITH.—George Grossmith gave more of his delightful monologues last week at Mendelssohn Hall.

MILLS.—Frank Mills has won high praise from the London critics for his work in support of Mrs. Patrick Campbell. Mr. Mills is taking leading roles on account of the illness of Forbes Robertson.

WHIFFEN.—Mrs. Thomas Whiffen was out of the cast of Brother Officers, at the Empire, for a few performances last week, suffering with rheumatism. Her part was played by Helena Chalmers.

GUILBERT.—Yvette Guilbert had a narrow escape from death last week. The lace curtains in her apartment caught fire while she was asleep in an invalid's chair, and as she was too ill to move, she could do nothing but cry for help when she awoke. Fortunately her servants heard her and moved her to a place of safety, after which the fire was put out.

MODJESKA.—A rumor was circulated last week to the effect that Modjeska was seriously considering an offer of $40,000 for a thirty weeks' season in vaudeville. Her manager, John C. Fisher, states that there is absolutely no truth in the report.

CALVE.—Emma Calve returned from Florida last week to reappear to-morrow (Wednesday) at the Metropolitan Opera House.

GRAU.—Maurice Grau received on Sunday a cross of the Legion of Honor, set with diamonds, a gift from members of his opera company.

TERRY.—Ellen Terry was ill for a part of last week and did not appear with Sir Henry Irving at several performances in Chicago. She was suffering from a chill. Sir Henry Irving and Miss Ellen Terry will return to the Knickerbocker Theatre in this city next week.

ARTHUR.—Julia Arthur was obliged to forego performances at Cleveland last week because of a severe cold. On Saturday, however, she was able to leave Cleveland for Philadelphia.

YOUNG.—James Young's tour in Lord Byron will close on March 17. The play and Mr. Young's work in the title-role have won much praise.

LITT.—Jacob Litt has gone to Lakewood for a short stay.

THE REVOLT AGAINST VILE PLAYS.

But a Box-Office Excuse.

Chicago Post.

Sapho is a play that refined men and women should avoid. It is not fit to be seen. It is a libel on nature and an offense to art. It has no legitimate purpose, and none but a box-office excuse. It is the product of commercialism run mad. When it was first presented in Chicago the *Evening Post* condemned it in the severest terms alike on moral and artistic grounds. But the fact is that plays as bad and even far worse are constantly being produced before crowded houses in New York without a word of protest from the critics, and with much encouragement from the yellow censors.

Truth in a Nutshell.

Kansas City Star.

The arrest of Olga Nethersole is a result of an indecent exhibition of mock decency by two notorious newspapers of New York. These papers, which endured and applauded the long series of nasty French farces and the repulsive Zaza and other filthy things heaped upon the American stage by the greedy and debasing syndicate which controls American theatricals, have made a preposterous ado about the comparatively innocuous Sapho.

Inconsistency.

Boston Journal.

The arrest by the New York police of a prominent actress charged with offending public decency is remarkable from more than one viewpoint. It is remarkable in the first place because in recent years the police authorities of New York have countenanced other stage productions respecting the nastiness of which there could be no doubt.

Punish Those Responsible.

St. Louis Globe-Democrat.

No French code of social morality is wanted in the United States. The tainted plays that spring from it must no longer be admitted or tolerated. Indictments for obscenity in these cases is perfectly logical, and the extent of damage done by nasty plays warrants a punishment that will quickly drive them from the stage.

Managers with Coarse Minds.

Brooklyn Eagle.

Vile plays are the appeal by managers with coarse minds and of audacious actors and actresses to the percentage of vile minds in the community. That percentage is considerable, especially in cities. New York has been very easy-going with this nuisance.

Will Have a Good Effect.

Baltimore News.

Whether the proceedings against Miss Nethersole fail or not, they will probably have at least the good effect of intimidating for a while the people who are putting forth these indecent entertainments, French farces and all.

Particularly the Managers.

Philadelphia North American.

The war against filth on the stage should not be restricted to the actresses who disgrace their sex. The actors and managers who disgrace theirs are even more worthy of scorn and the patrol wagon.

Must Be a Limit.

Syracuse Post-Standard.

There must be a limit to the license permitted the stage, and that limit must be fixed by municipal or other official authorities, if intelligent players will abuse their privileges.

Managers to Blame.

Baltimore News.

A good, sane, decent play stands the best chance of success. This thought, however, weighs very little with the managers who put on the debasing plays.

The Place of Its Origin.

Knoxville Journal and Tribune.

New York is to be congratulated on having begun a war upon stage uncleanliness. It is a good place to begin such a war. There is where it has its origin chiefly, in this country.

No Excuse for Immoral Plays.

Binghamton Leader.

There being no necessity in a financial sense for immoral plays, there ought to be no excuse for them; and, in any case, there ought to be no room for them on the American stage.

A Surfeit of Indecency.

Scranton Truth.

The public has had a surfeit of indecency, and in all probability there will be a season of housecleaning on the stage. It is about time.

BOOK NOTES.

"Kate Vaughan; or, Polygamy Exposed" is the title of a story by Marie Walsh, published by the Mascot Publishing Company, that tells in an interesting way some of the sinister workings of Mormonism as it was practiced in the

"The Reminiscences of Morris Steinert," compiled and arranged by Jane Marlin, correspondent of THE MIRROR at New Haven, Conn., have been published by G. P. Putnam's Sons. In his sixty-nine years Mr. Steinert has had many interesting experiences, traveled extensively, met many prominent people, and become widely known both as a musician and a collector. The story of his life is set forth in this volume in a simple, unpretentious fashion. Mrs. Marlin has accomplished her task successfully. The book is entertaining throughout, and will appeal not only to the musical world, but to the general public as well. The making of the book is excellent and the illustrations are many.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

J. F. A., Chattanooga: Viola Allen was born in Alabama.

F. M., Frederick, Md.: Moreton Baker is touring with his company, The Players.

N. R., Columbus, O.: An advertisement in THE MIRROR would put you in communication with managers requiring artists.

M. V. M., San Francisco: The original cast of Barbara Frietchie was published in THE MIRROR of Oct. 14, 1899.

C. C. P., Willimantic, Conn.: Samuel French, 24 West Twenty-second Street, New York City, can furnish published plays.

H. P., South Bend, Ind.: Write to any of the wigmakers whose advertisements appear in THE MIRROR.

NEMO, New York: 1. Royalties are computed upon gross receipts. 2. Royalties upon a profitable venture customarily represent five per cent. of the gross receipts up to $5,000, and ten per cent. of gross receipts in excess of that amount.

L. H., Devon, Pa.: Joseph F. Vion, Broadway and Thirtieth Street; Wilson and Smith, 853 Broadway; J. J. Armstrong, 10 Union Square; Hurtig and Seamon, 45 West Twenty-ninth Street; H. Brunelle, 2 Union Square; William Morris, 103 East Fourteenth Street, are vaudeville agents.

THE USHER.

It is singular that Sapho should continue to be the special object of newspaper protest while nastier performances are flourishing here and elsewhere, and that Olga Nethersole should pose as a police court sensation while managers who are old offenders in the pandering business go on with their unsavory traffic without fear of the law.

THE MIRROR's recently published synopsis of filthy plays "presented" by the leading importer of French farces has attracted widespread notice. Apropos of this matter the Kansas City *Independent* observes: "THE MIRROR seems to have reached the proper method of purifying the theatrical atmosphere; for, although a stirring of slime but intensifies the smell, the sun of disgust may shine upon it and dry it so it will blow away on the winds of weariness."

"Managers who have succeeded in driving the street speculators away from the front of their theatres," says one of our daily newspapers, "give their most desirable places to the hotel speculators, who ask the prices demanded on the sidewalks and are in no degree different in their relations to the public."

But they are somewhat different in their relations to the managers. Whereas in some instances the street speculators are not in direct pecuniary partnership with the theatres but are actually speculating in tickets, the hotel dealers pay the managers for the privilige of taking the best seats away from the box-office and offering them at an advanced price to their customers.

As the hotel dealers enjoy the right of returning unsold tickets they operate at a greater advantage than the curbstone nuisances who, if they be not lucky enough to "stand in" with the theatre, run the risk nightly of losing the value of seats not disposed of.

The woman who came into prominent notice not long ago, through her participation in a tragedy and the trial following it, and who delivered a lecture on "The Other side of Stage Life," after her acquittal, is in New York preparing to go out as a "star."

From a Chattanooga report of her lecture the following extract is taken:

She declared that there is more vice and immorality behind the scenes of stage life than any profession on earth. Good, pure women are seldom found in burlesque; when they don tights they lose the last vestige of maidenly modesty, and display to vulgar gaze woman's most precious charms. Few women pass through their stage career untarnished. She referred to stage-managers as "conscienceless czars who have no use for those whom they cannot dominate and influence to satisfy their base passions."

These utterances are unimportant, and they would not occasion comment had they proceeded from the mouth of a rural preacher of the good old sort; but as a preface to a starring tour they are not calculated to benefit their author.

And if these views are really entertained by the woman in question, isn't it singular that she deliberately chooses to pursue the vocation against which she warns others and which she regards as the most pernicious on earth?

The bill for the protection of manuscript plays proposed by the American Dramatists Club is now in preparation for introduction in the legislatures of Massachusetts, Ohio, Illinois, Georgia, and Alabama.

The assertion by sensational newspapers that the late Henry C. Miner after his second marriage contemplated disinheriting the children by his first wife is a slander, wholly without foundation.

Mr. Miner's will was drawn in 1897, not long after his marriage with Annie O'Neill, and, except for the addition of necessary codicils, it remained unchanged to the day of his death.

By the terms of the will an equal division of his property is provided for between his wife and his sons. No contest has been thought of by any of the heirs, that suggestion having originated in the fertile imagination of a *Herald* reporter.

The beginning of Lent has shown no decrease in theatrical receipts, so far as the reports from the large cities indicate. Weather conditions are more important as affecting business during the early part of the penitential season than are religious observances.

Thus far the season in New York has shown these developments: The first six weeks of the Autumn were not notably prosperous, but from the middle of October to the end of November there were phenomenal receipts at such of the theatres as were fortunate enough to possess successes. From Thanksgiving Day to Christmas the attendance dropped off, but it boomed again in January. At present it is at a lower ebb.

The Winter's mildness has been unusual, and there has been little disturbance due to storms and severe cold.

The grand opera season at the Metropolitan has not been such a serious factor of opposition as hitherto. While the preliminary subscription was larger the general attendance has seemed lighter than usual. This has been particularly noticeable during the Wagner cycle, when there have been many empty seats at every performance.

The absence of Jean de Reszke and Melba, and the illness of Calvé and other singers has, to some extent, robbed the opera season of its customary brilliancy.

Mr. Grau seems to have made a mistake in not presenting Sapho with Calvé in the same part before the title became synonymous with impropriety.

In the operatic version, as it was given in Paris, with Calvé's artistic treatment of the title-role, there was no ground for offence; but it is not likely now that Mr. Grau would care to contribute to the current notoriety and excitement by giving the musical version of the Daudet work.

Fred. Whitney's financial backer in the production of Quo Vadis, which has been very successful, is Mrs. Dr. Muir, of this city. She is a daughter of the late Senator McPherson, of New Jersey, and she is said to be a woman of large wealth. She and her husband take an active interest in the attraction, and her profits this season will be large.

Several dramatizations of "Quo Vadis" are in process of preparation for production, among others one that has the sanction of Sienkiewicz, the author of the book, who, like many foreign authors of novels who fail to foresee international success, neglected to protect his rights by the simple and inexpensive precaution of securing an American copyright.

The Oakland *Enquirer*, discussing the so-called Theatrical Syndicate, says:

Two years of Syndicate control of the theatres have shown that its rule means cheap, vulgar, and ofttimes indecent plays. The actors themselves are restive and are not without a feeling that there is a certain degradation in submitting to the exclusive control of a group of men who handle their profession and their art as if both were mere matters of merchandise.

Actors naturally are restive, since they are among the sufferers by syndicate control. The rank and file of the profession have never looked upon the "combine" as other than hostile to their interests.

The stars who had it in their power to block the game of the promoters of the syndicate in its inception, and whose apathy, selfishness or stupidity prevented them from taking practical action to that end, are equally dissatisfied, as a rule, although they temper their complaints and criticisms with that degree of caution, so far as publicity is concerned, that might naturally be expected from such sources.

Francis Wilson, interviewed in Sioux City, Iowa, by the local *Tribune* recently, explains his sale to the syndicate managers in these words:

I would never have given in so long as the combine was fighting me, and I was always free to go on record in opposition to the dictation of the Syndicate. Finally I was asked to accept an offer for a half interest in my production, and I said, as any business man would have said, that I would, or that I would consider a proposition for the entire enterprise.

Mr. Wilson's explanation is precisely the explanation that any one familiar with the circumstances of his celebrated lightning change might have expected. It is frank and non-extenuating. The *Tribune* writer goes on to say:

Plainly, Mr. Wilson seems out of sympathy still with the Trust, and he said to me with earnestness that he was not sorry for the statements he had made concerning the operations of the octopus. Being in partnership with the men who control all the big theatres and the big theatrical companies in the country, it is natural that Mr. Wilson should be reticent about condemning their methods. Yet what he does say seems to imply that he still adheres to his former expressed opinions that not only the dramatic profession will suffer because of having its hands tied, but that the play-loving public must feel to its disadvantage the absolute rule of the theatrical magnates.

It is gratifying to those who have consistently opposed the Syndicate as inimical to the stage and to public interests to have Mr. Wilson's confirmation of his anti-trust views now that he is in a position to speak with the authority of an expert on the subject.

KATE DALGLISH.

KATE DALGLISH.

Kate Dalglish, a portrait of whom appears in this issue of THE MIRROR, has added this season new laurels to the many she had earned so well before by her admirable impersonations in a wide range of characters. In Madame Helen Modjeska's company, during the present tour, Miss Dalglish has been seen to advantage as Queen Elizabeth, as Beatrice, as Hero, and as Leonie de Villegoutier, evidencing in each of these exacting roles a wealth of talent and a charm of presence that has captivated her audiences and gained the unqualified commendation of representative critics. Miss Dalglish is now appearing with Madame Modjeska at the Fifth Avenue Theatre in this city.

THEATRE FIRES.

The Corry, Pa., Opera House was totally destroyed by fire of unknown origin on the morning of March 4. The loss is $35,000, partially covered by insurance. All bookings have been necessarily canceled.

The Opera House at Vienna, Ill., was burned on March 2.

GOSSIP OF THE TOWN.

Laura Burt, the well-known leading woman, who is now playing Madge in In Old Kentucky, has been on the stage since she was a child. Beginning with a child's part in Denman Thompson's company, she has thus far played successfully a greater variety of parts than most any of the younger actresses of to-day. She has sung in comic opera, played soubrette, emotional and leading roles, and is frequently called upon by the various Welsh and Gaelic societies to recite in that language at their festivities. Miss Burt was born on the Isle of Man, and Gaelic is her mother-tongue. Among the parts she has played are: Yum-Yum in The Mikado, Carrie Stern in A Tin Soldier, and Audrey in the all-star cast of As You Like It, when this play was produced at the World's Fair. Associated with Miss Burt at the time were such people as Salvini, Rose Coghlan and Edward J. Henley. It was an historic occasion. On her return to New York Miss Burt became a pupil at the Sargent School of Acting, and while pursuing her studies played a number of special engagements in this city. In A Scrap of Paper, in the part generally played by Mrs. Kendal, she achieved a distinct hit. After that she appeared successively in Blue Jeans, The Cowboy and the Lady, The Purple Lady and The Man in the Moon companies, in which last-mentioned engagement she took Marie Dressler's place. While playing at the Drury Lane Theatre in London some time ago Miss Burt was complimented by the management upon her artistic impersonations.

Emile La Croix, of the defunct King of the Rogues company, has joined the A Guilty Mother company as stage-manager.

Percy Plunkett will resume his role of Hay in Tennessee's Pardner next season.

Cam M. Bailey and Lillian R. Naw, of the Peters Comedy company, were married at Mobile, Ala., Feb. 21.

Errol Dunbar was recently elected a member of The Players.

Harry Langdon, leading heavy of the Keystone Dramatic company, accidentally fell and sustained a serious injury to his spine on Saturday, Feb. 20, at Altoona, Pa., and was confined to his bed at last accounts.

Earl E. Trousdale, of Eldon's Comedians, was married Feb. 22 at Peru, Ind., to Bernice Painter, a non-professional, of Jacksonville, Ill.

Munsey's Magazine for March contains the opening chapters of F. Marion Crawford's latest novel, "In the Palace of the King," a dramatization of which Viola Allen is to appear in next season.

H. L. Lawrence succeeds Eric Pollock as manager of McCarthy's Mishaps. Mr. Pollock goes with Remember the Maine in a like capacity.

H. S. Taylor's Exchange has moved from THE MIRROR building to more commodious offices at 125 West Fortieth Street.

Hamilton Odell has been appointed referee in the suit of Frank V. Strauss & Co., as assignee of William J. Moffatt, against the estate of Augustin Daly, for $25,000 for alleged breach of contract.

Arthur C. Pell is spending a few weeks in Florida.

Mary Drummond Hay, of Maude Hillman's company, was presented with a handsome opal ring while playing in Harrisburg recently.

The Wealthy Widow Wiggles company includes St. George Hussey, Veva M. Conway, Maude May Linton, May Howard, Mabel Hynes, C. F. Lorraine, Louis Haines, Harry Howard, James Brachman, Harry E. Wilson, Warren J. Ferguson and Frank Alchester Ferguson.

Mrs. Sol Smith is being highly praised by the New England press for her work in Sag Harbor.

D. V. Arthur is having models and sketches prepared for his production of The Battle of the Strong. The rights for dramatization he has secured from the author, Gilbert Parker.

Arthur Thomas is negotiating with Neil Burgess for a spectacular revival of The County Fair.

Beatrice Thorne, with Remember the Maine (Western), celebrated her birthday, Feb. 22, at Beatrice, Neb., and was remembered by several members of the company with presents.

Pearl Sizer and Gertie Jaxon, of Fitz and Webster's Eastern Breezy Time company, are doing an acrobatic dance in the third act. They intend playing parks next Summer as a team.

Lester A. Davis has closed with The Sleeping City, to join Fun in a Boarding School.

The injuries recently received by Alice Irving during the cannon scene in The Cherry Pickers were not serious, as has been reported. Miss Irving was slightly burned by the flash of fire from the cannon.

Ed. F. Galligan and J. J. Liberman, representing Fred. E. Wright's production of Hoyt's A Trip to Chinatown, will sail for London in June to secure novelties for Mr. Wright's attractions, which will include next season A Trip to Chinatown, A Hole in the Ground, A Black Sheep, A Contented Woman, and Belle Archer in an elaborate production of the new play, ——Z, now being written for her by Forbes Heermans.

The season of Daniel Frohman's Stock company at Daly's will close on April 21, before which time The Ambassador will be succeeded by An Interrupted Honeymoon. After closing here the company will tour in The Manœuvres of Jane and Wheels Within Wheels. Their next season will begin in Chicago on Aug. 27.

Joseph H. Wadsworth, once American agent for Gilbert and Sullivan's operas and a musician at one time in Gilmore's Band, disappeared from his home in Boston on Feb. 24.

CURRENT AMUSEMENTS.

Week Ending March 10.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), GEORGE W. MONROE AS MRS. B. O'SHAUGHNESSY.
OLYMPIC (Third Ave. bet. 125th and 126th Sts.), BURLESQUE.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), MAUDE ADAMS IN THE LITTLE MINISTER—41 plus 1 to 7 Times.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
MINER'S (125th St. nr. Lexington Ave.), VAUDEVILLE.
PROCTOR'S PALACE (58th St. bet. Lex. and Third Aves., CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), PHILHARMONIC SOCIETY—Fri. Aft. and Sat. Eve., Mar. 9-10.
NEW YORK (Broadway and 45th St.), BROADWAY TO TOKIO—7th Week—40 to 56 Times
CRITERION (Broadway and 44th St.), JAMES K. HACKETT IN THE PRIDE OF JENNICO—Announced for Mar. 6.
VICTORIA (Seventh Ave. and 42d St., MAN'SELLE 'AWKINS—3d Week—8 to 14 Times.
REPUBLIC (205-211 West 42d St., adjoining The Victoria), now building.
AMERICAN (Eighth Ave., 42d and 41st Sts.), FALKA.
MURRAY HILL (Lexington Ave and 41st St.), HENRY V. DONNELLY STOCK IN 7—20—6.
BROADWAY (Broadway and 41st St.), BEN HUR—15th Week—115 to 122 Times.
MENDELSSOHN HALL (114 West 40th St.), KNEISEL QUARTET—Tues. Eve. Mar. 6.
EMPIRE (Broadway and 40th St.), BROTHER OFFICERS—8th Week—57 to 64 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.)—12th Week—MAURICE GRAU OPERA COMPANY.
CASINO (Broadway and 39th St.), Closed.
KNICKERBOCKER (Broadway and 38th St.), NAT C. GOODWIN AND MAXINE ELLIOTT—11th Week—WHEN WE WERE TWENTY-ONE—9th Week—34 to 41 Times.
HERALD SQUARE (Broadway and 35th St.), NAUGHTY ANTHONY—9th Week—67 to 74 Times—MADAME BUTTERFLY—1st Week—1 to 8 Times.
GARRICK (35th St., East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—19th Week—126 to 132 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
SCHILEY (112 West 34th St.), VAUDEVILLE.
MANHATTAN (126-128 Broadway), ANNA HELDIN PAPA'S WIFE—12th Week—119 to 126 Times.
THIRD AVENUE (Third Ave. and 31st St., THE MISSOURI GIRL.
BIJOU (129 Broadway), AUNT HANNAH—3d Week—14 to — 21 Times.
WALLACK'S (Broadway and 30th St.), OLGA NETHERSOLE IN SAPHO—8th Week—30 to 36 Times.
DALY'S (Broadway and 30th St.), THE AMBASSADOR—5th Week—35 to 42 Times.
WEBER & FIELDS' (Broadway and 24th St. THE WHIRL IGIG—25th Week—193 to 200 Times—BARBARA FIDGETY—14th Week—104 to 107 Times—SAPOLIO—Announced for Mar. 8.
COMIQUE (Broadway and 29th St.), LILLIAN WASHBURN INDIAN MAIDENS.
FIFTH AVENUE (Broadway and 28th St.), HELENA MODJESKA IN MACBETH, THE LADIES' BATTLE AND MUCH ADO ABOUT NOTHING.
GARDEN (Madison Ave. and 27th St.), HEARTS ARE TRUMPS—3d Week—15 to 22 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), SPORTSMEN'S SHOW.
MINER'S (212-214 Eighth Ave.), CLARK BROTHERS' ROYAL BURLESQUERS.
MADISON SQUARE (24th St. nr. Broadway), CORALIE & Co., DRESSMAKERS—8th Week—34 to 41 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.) MY DAUGHTER IN-LAW—3d Week—9 to 16 Times.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), BY THE SAD SEA WAVES.
CHICKERING HALL (Fifth Ave. and 18th St.)—Closed.
IRVING PLACE (Southwest cor. 15th St.), DRAMA AND COMEDY IN GERMAN.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), TIM MURPHY IN THE CARPETBAGGER—1st Week—1 to 8 Times.
KEITH'S (East 14th St. nr Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), 'WAY DOWN EAST 17th Week—134 to 141 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (125-131 East 14th St.), MCINTYRE AND HEATH'S COMPANY.
STAR (Broadway and 12th St.), THE GUNNER'S MATE.
GERMANIA (147 East 8th St.), SEASON OF OPERA IN GERMAN.
LONDON (225-227 Bowery), THE SAPHO BURLESQUERS.
PEOPLE'S (199-203 Bowery), THE HEBREW DRAMA.
MINER'S (165-169 Bowery), THE BERRY MAIDENS.
THALIA (45-49 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA
CHINESE THEATRE (Doyers St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), DAMROSCH ORCHESTRA—Sat. Eve., Mar. 17.
PARK (323 Fulton St.), Closed.
HYDE & BEHMAN'S (360-362 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr Fulton St.), PRIMROSE AND DOCKSTADER'S MINSTRELS.
LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), Closed.
UNIQUE (194-196 Grand St.), THE TAMMANY TIGERS.
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (437-441 Bedford Ave.), "ROUND NEW YORK IN 80 MINUTES.
STAR (501-507 Jay St., nr. Fulton St.) REILLY AND WOOD'S SHOW.
EMPIRE (103-107 South 6th St.), THE BOHEMIAN BURLESQUERS.
COLUMBIA (Washington, Tillery and Adams Sts.), PHROSO.
GAIETY (Broadway and Bedford St.), A WISE GUY.
LYCEUM (Montrose Ave. and Leonard St.), THE TWO ORPHANS.
BIJOU (Smith and Livingston Sts.), WHY SMITH LEFT HOME.
MONTAUK (325-327 Fulton St.) A RUNAWAY GIRL.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Fifth Avenue—Marie Antoinette.

Play in five acts by Clinton Stuart. Produced March 1.

Louis XVI	John E. Kellerd
Louis Charles	Leota Buskirk
Phillippe, Duc d'Orleans	Lynn Pratt
Count d'Artois	Mark Fenton
Count Alex de Fersen	George S. Spencer
Count de Vaudreuil	George Curtis
General, Marquis de Lafayette	John Malone
Count de Mirabeau	Wadsworth Harris
Pethion, Mayor of Paris	Richard Milloy
Clery	Mark Fenton
Santerre	Cassius Quinby
Antoine Simon	Irving Brooks
Marie Therese	Guelma L. Baker
Madame Elizabeth	Kate Daiglish
Madame Adelaide	Hannah E. Sargent
Princess de Lamballe	Mary Hall
Madame de Tourzel	Hattie Buskirk
"Queen" Andu	Mary Hall
Citizeness Bault	Hannah E. Sargent
Marie Antoinette	Helena Modjeska

Madame Helena Modjeska presented at the Fifth Avenue Theatre on March 1, for the first time here, Clinton Stuart's five-act play, Marie Antoinette. There was an audience of only fair proportions but of great kindliness.

Mr. Stuart's play is no more than a series of historical tableaux, following in frequently unfaithful and much disjointed manner the last four years of Marie Antoinette's life. The opening act pictures a rehearsal of amateur theatricals at Little Trianon, hints at the public resentment of the queen's extravagance, and shows the beginning of the end of Louis XVI. There is an evident attempt to mingle the elements of comedy and dramatic strength, but the effort is without effect. Then follow Marie's interview with Mirabeau, the coming of the mob to the Tuileries, the last moments of the king, and the departure of the queen for the scaffold. Minor historical matters are sketched in at various points, but never with dramatic force.

The play is wearisome in the extreme, lacking in almost every requisite of stage value, and told in dialogue which, while usually well written, has no dramatic merit and exasperates by its monotony, verbosity and utter tedium. The characters talk not only far too much, but all alike; their motives are frequently vague, and their entrances and exits are handled with small show of skill. But the play's chief fault is its lamentable lack of dramatic property. The many French Revolutionary dramas that have been shed upon us recently have offered no other example so singularly wanting in all that should command the attention of theatregoers.

Madame Modjeska lent all her great talent, charming grace and fine intelligence to the embodiment of Marie Antoinette. Perhaps it was the play's fault that she failed to realize the character. The frivolousness of the queen scarcely was suggested; she was made to moon about in aimless, spiritless fashion, and she seemed a hopeless, purposeless individual, quite unlike the Marie Antoinette of history. Yet for all this the play probably was most to be blamed.

John E. Kellerd was utterly miscast as Louis XVI., and should not be judged for his work in this lugubrious part. Wadsworth Harris, with an admirable make-up, gave a striking impersonation of Mirabeau. Irving Brooks offered a capital character study as a despicable jailer. George S. Spencer was manly and graceful as de Fersen, and deserved credit for articulation uncommonly distinct and accordingly welcome. John Malone played intelligently as Lafayette, a character reduced by the author to a mere bearer of evil tidings.

Mary Hall enacted two roles with delightful grace and spirit. Kate Daiglish was sweet and beautiful as the king's sister, and Leota Buskirk gave an agreeable child sketch as the dauphin. The other roles were enacted for the most part acceptably. There were pretty dresses and the scenery was of fair order. The stage-management, especially in the mob scene of the third act, was very bad indeed, and the settings were of provincial simplicity.

THE LADIES' BATTLE.

At the Saturday matinee Modjeska put on The Ladies' Battle; or, A Duel in Love, translated from the French of MM. Scribe and Legouve by George B. Coale. The play was given with a view of giving Cissie Loftus an opportunity to appear in high comedy. Modjeska has taken the young and gifted mimic under her wing and has arranged to allow her ambition to have full swing, as she will present her as Viola in Twelfth night at two matinees this week.

There was a large audience present on Saturday, and the efforts of Miss Loftus to win success in her new field were watched with great interest. The part of Leonie is exactly suited to her, and she played it with a delicacy and charm that augurs well for her future in a higher line of work than that in which she has been so conspicuously successful in the past. She was at her best in the lighter scenes, and lent an air of girlishness and simplicity to the part that was very refreshing.

The solicitude of Modjeska for her young protege was evident throughout the performance, and every one in the house seemed to be in thorough sympathy with both, so that Miss Loftus was made to feel thoroughly at home. Modjeska was at her best in the part of the countess and was warmly applauded, especially after her scene with the baron, in which she was more than pleasing. Lynn Pratt scored a hit as Henri. He was easy and graceful, and spoke his lines "trippingly on the tongue." John E. Kellerd as Gustave, Percy Winter as the baron, and Cassius C. Quinby and Clarence M. Love in minor roles made up an excellent cast. The scenery, costumes and accessories were in excellent taste.

MACBETH.

The company appeared last evening in Macbeth, before one of the largest audiences that has assembled during the present engagement. The Lady Macbeth of Madame Modjeska is no stranger to the local stage, and it is therefore sufficient to say that her portrayal of the character last night was every whit as commanding, as artistic and as appealing to the heart as were her former performances in the role.

John E. Kellerd's impersonation of Macbeth, while marked by painstaking effort and seemingly deep appreciation of the role, was yet lacking in the ease of bearing and pregnancy of speech that make for success in the Shakespearean drama. Wadsworth Harris, who played Banquo, came far nearer to the ideal in physique, manner and speech, while George S. Spencer, as Malcolm, acted with traditional grace and authority. The Duncan of Irving Brooks was acceptable, though not powerful. John Malone was a forcible Macduff, and the other male roles were for the most part in competent hands.

Kate Daiglish recited the lines of the First Witch with fine effect, and the two other weird sisters were impersonated capably by Mary Hall and Ellen Markham. The scenic effects were pleasing, and many of the costumes very handsome.

On Friday night the company will appear in The Ladies' Battle, and on the other nights of the week Macbeth will be repeated. At the Wednesday matinee The Ladies' Battle, and at the Saturday matinee Much Ado About Nothing.

Irving Place—Hans.

Drama in three acts by Max Dreyer. Produced March 1.

Professor Dr. Hartog	A. Meyer-Eigen
Johanna Hartog	Anna Braga
Rechnungsrath a D. Mahnke	F. Kierschner
Anna Berndt	Ada Merito
Grossmutter Jensen	Wilhelmine Schluter
Heinrich Jensen	Rudolph Klein-Rhoden
Dr. Bromel	Jacques Horwitz
Dr. Graff	E. Hohenwarth
Christine	Anna Sander
Henneck Petersen	Jacques Lurian

Many persons attended the Irving Place last Wednesday evening, expecting to see Manager Conried's beautiful presentation of Hauptmann's Sunken Bell. The announcement of the sudden indisposition of Carl Wagner, the new German star, and the consequent postponement of the performance, was the cause of considerable disappointment.

The piece substituted for The Sunken Bell was a modern problem play by Max Dreyer, and, although it was a premier, the play was well along toward the end of the first act before the audience was sufficiently reassured to give it a fair hearing. This constraint was trying for the actors, who, however, managed to overcome it in spite of the rather indifferent interest of the play.

The action of all three acts takes place in the rooms of Professor Hartog, a marine biologist, on an island of the North Sea. Dr. Hartog is a widower and is looked after by his only child, a daughter, whom he has trained to more or less of an understanding for his studies. A schoolmate of the daughter, Anna Berndt, pays them a visit. Her melancholy manners irritate her matter of fact friend, but attract the sympathies of all the men. Anna comes gowned all in black. This garb of mourning she tells Johanna, her friend, is not only a memorial to her parents, who have just died, but for her child, which she has just lost. Johanna is horrified. She promises not to tell her father, who has already manifested great interest in the visitor. Johanna does not hesitate to express her discomfiture to her friend, who promptly declares she will leave the house rather than in any way intrude herself upon the happy relations of father and daughter. To further remove herself, she desires that Johanna inform her father of all that she has told her.

The father, instead of frowning upon her, grows more tender and solicitous, and when the curtain is finally rung down, Johanna's own little love affair having prospered and turned out happily, she looks with more favor upon the engagement of Anna and the doctor.

The play went smoothly enough, and each member of the short cast acquitted himself and herself with credit. Under the circumstances the performance may even be called a decided success.

THE SUNKEN BELL.

The postponement of the revival of Hauptmann's Sunken Bell from Thursday of last week, consequent upon the illness of Carl Wagner, tended, if anything, to increase the interest in the occasion.

While the play is a novelty, comparatively speaking, it is not unknown to the audiences of the Irving place, or to the reading public generally. The former were given a most delightful introduction to the play two winters ago, when Agnes Sorma played the wood sprite Rautendelein, and the latter know it in English dress from the translation that has appeared in poet lore, and in book form in the version of Charles Henry Meltzer. In this latter form it has been played on the English stage by E. H. Sothern, but it has not yet been given a New York hearing in English.

The beauty and the poetic theme of the play were so adequately rendered at the Irving Place were no misgivings for this production, so soon as it was announced that Manager Conried himself had personally undertaken the staging of the play. Emmy Schroth was cast for the part of Rautendelein, and while the witchery of Sorma in this part still lingered in the memory of those fortunate enough to have seen her, the wholesome cheeriness of atmosphere in which this lesser actress always produces her conceptions went a long way toward creating for her the success which she made last night.

Carl Wagner, as the bell founder, took a part which he has made his own for some time on the Berlin stage. He was most enthusiastically received, and will doubtless make this role one of his popular ones here as it is abroad.

Wilhelmina Schlüter was cast for the witch, and gave the same characteristic rendering of the lines that was so impressive two years ago.

The Waldschrat of Bernhardt Vorwerk is well remembered, but the performance of A. Meyer-Eigen did not suffer in comparison. The rest of the parts were in competent hands, and a successful week is predicted for the play.

Carnegie Lyceum—The Storm.

Play in four acts by Alexander Ostrovsky. Produced March 2, 1900.

Savle Prokofievitch Dikoy	Samuel Claggett
Boris Grigorievitch	Frederick Lewis
Marfa Kabanova	Kate Hassett
Tihon Ivanitch Kabanov	William J. Romaine
Katia	Florence Kahn
Vavara	Ethel Chase Sprague
Kuligan	Gage Bennett
Vania Kudriash	Stanley Jessup
Feklusha	Jeannette Connor
An Old Lady	Josephine Wyndham

Alexander Ostrovsky's drama of Russian life, The Storm, translated into English by Constance Garnett and cut for the occasion by a hand unknown, was presented at the Carnegie Lyceum last Friday night. The production was the fourth in the course of modern plays arranged for the season by George Peabody Eustis and Vaughan Kester, and, as heretofore, the audience was composed largely of literary folk, artists, and amateurs interested in the higher forms of the drama.

The purpose of the directors of this movement to present representative works of the various play-producing nations of Europe is certainly commendable, and the selection of The Storm as a typical drama of Russia evidences the same careful consideration and thought that was shown by the three former productions. Alexander Ostrovsky was the greatest Russian dramatist of his day; and, indeed, no playwright has arisen since his time who has in point of accuracy of insight into the Russian character eclipsed the author of The Storm. This play, which was written and first produced in 1860, gives a vivid picture of the domestic life of the middle-class provincials of Russia. The picture, it is said by authorities, is not overdrawn, the local color is true, and, moreover, every character in the play represents forcibly a type existent in the land of the Czar. By virtue of its truthfulness in representing a social organization little known and less understood, The Storm is worthy of the most painstaking consideration. In order thoroughly to understand its strength one must bear in mind constantly not only the manners and customs of the time and place, but one must also consider the traditions that, overhanging many generations past, have had a vast power in shaping the Russian character. Parental authority, so lightly esteemed in America, is in Russia the most important factor in all domestic affairs. The absolute authority of the Czar over his court is reflected in the home circle of the humblest serf—and this must be realized thoroughly before the motives and the emotions of the drama may be understood or appreciated.

The plot of The Storm is commonplace almost to the point of mediocrity. Tihon Ivanitch Kabanov, a mental weakling—made so by subservience to tradition—is dominated in even the most trivial affairs by his mother, Marfa Kabanova. His wife, Katia, a young woman of imagination and noble sensibilities, is almost crushed in spirit by this domestic tyranny that her husband doggedly accepts, and in order to gain a single gleam of the joy of living and loving, gives herself to a man of her own temperament, Boris Grigorievitch. In a moment of mental terror she confesses her fault to her husband, who, at his mother's bidding, renounces her. Turning then to her lover, she finds him also weak through slavish amenability to the authority of his uncle, Dikoy, and in the end she drowns herself.

It will be seen that the keynote of the play is an exaggerated authority that, however virtuous its general influence may be, is fatal to individuality. The revolt shown in The Storm against this despotism seems to American minds but a puny uprising, but to a Russian audience, shadowed as the characters are in the play by traditions, the revolt of Katia must appear a daring enterprise. The manner in which the author symbolizes the emotions of his characters with the marshaling of the elements in a gathering storm is wonderfully poetic and impressive. The play may be likened to a landscape of masterly composition, in which the several human figures stand out before a background characteristically Russian, with an atmosphere perfectly suited to the theme.

In the performance on Friday night much of the symbolism, as well as much of the local color, of The Storm was lost, because of the cutting of the play and the insufficiency of scenery. The motives were obscured by the condensation, and the make-shift settings utterly failed to give the necessary impression. In justice to the management, however, it must be stated that the illness of a member of the company made two changes in the cast necessary at the eleventh hour, and considerable of the cutting was due no doubt to that unfortunate circumstance.

Florence Kahn, in the role of Katia, gave evidence of careful study of the play in its entirety as well as her own part. Her performance was emotionally intense and was marred only by the monotony of her voice, and at times by too frequent repetitions of certain tricks of gesture. Frederick Lewis, who assumed the role of Boris upon short notice, gave an impersonation that in the circumstances was most admirable. William J. Romaine acted the unsympathetic, and therefore difficult, role of Tihon effectively and with commendable self-sacrifice. Stanley Jessup was an acceptable Vania, Samuel Claggett was fairly impressive as Dikoy, and Gage Bennett did as well as might be with the sadly mutilated role of Kuligan.

Kate Hassett, as Marfa Kabanova, was more shrewish and less dignified at times than the part demanded, but in the main she acted with force and discretion. Ethel Chase Sprague impersonated perfectly the character of Vavara. Her portrayal left nothing to be desired from either the standpoint of the playgoer or the playreader. Jeannette Connor gave a well-conceived impersonation of the pilgrim woman, Feklusha, and Josephine Wyndham was sufficiently awesome as an old lady with a mania for prophesying the tortures of Hades.

The chief fault to be found with the performance was in the matter of the stage management. The presentation evidenced a shallow conception of the play, and even the mechanical details were apparently arranged by a careless hand. The Storm deserves better treatment, in this regard, than it received.

Third Avenue—The Missouri Girl.

Drama in four acts. Produced March 5.

Daisy	Sadie Raymond
Mrs. Grubb	Emma Desmond
Nora Sweatnam	Maude Ritchie
Mrs. Brown	Maude Rayne
Silas Grubb	Harry M. Hicks
Colonel Sweatnam	F. C. Passion
Phil Sweatnam	Willard Dashiell
M. Muggins	Harry Floyd
Squire Brown	C. H. Baur
Sandy Ragsdale	John A. Pacini
Jenkins	Will Lindsey
Zeke Dobson	Fred Raymond

The Missouri Girl, a rural drama from the pen of an anonymous playwright, was presented for the first time in New York at the Third Avenue Theatre yesterday afternoon. The play is not especially original in any particular, most of its characters and situations being similar to those of other dramas that have succeeded in years gone by. There are to be found in it traces of The Old Homestead, Esmeralda, and several other old favorites, but despite this fact the play is interesting, and, except when the action is retarded by specialties, it holds the attention of the onlooker.

The first two acts and the fourth act take place at the farmhouse of Silas Grubb in Missouri. The third act shows the interior of Colonel Sweatnam's residence in Chicago. The plot of the play is woven around the discovery of a vein of ore on the farm and the villainous endeavors of Phil Sweatnam to gain possession of the property before the rural owner learns its value. In this he is balked by the farmer's daughter, Daisy, and her sweetheart, Zeke Dobson, who first discovered the vein. This story is rather skillfully and humorously worked out, and the situations are brought about with considerable dramatic force.

Sadie Raymond as Daisy, and Fred Raymond as Zeke Dobson, acted the rural roles effectively. Their scenes together were full of mirth, and in point of characterization they were praiseworthy indeed. Harry M. Hicks was also accurate in his impersonation of the old farmer, Silas Grubb, and Willard Dashiell was forceful as Phil Sweatnam, the schemer. Emma Desmond gave an excellent portrayal of the mother, Mrs. Grubb, and the other members of the cast were nearly all satisfactory. Mazie Ritchie, John A. Pacini, and the Raymonds won much deserved applause with their specialties. Next week, Just Before Dawn.

Fourteenth Street—The Carpetbagger.

Comedy in four acts by Opie Read and Frank S. Pixley. Produced March 5.

Melville Crance	Tim Murphy
Bob Willitts	J. J. Shaw
Major Henderson Reynolds	J. R. Armstrong
Roy Fairburn	James Manley
Guy Lummers	Olney J. Griffin
Jim	Joe Fitzpatrick
Old John Reynolds	Robert Gage
Wiley Jones	John Henton
Captain Poynter	Edward Kingsley
Speaker of the House	Henry Wolf
Auditor	E. J. Stanley
Chairman	Robert Dudley
Sheriff	Eugene Thomas
Mrs. Fairburn	Nellie Yale Nelson
Lucy Linford	Matilde Weffing
Old Mrs. Reynolds	Aubrey Powell
Nellie Crance	Dorothy Sherrod

At the Fourteenth Street Theatre last evening Tim Murphy presented for the first time here Opie Read and Frank S. Pixley's four-act comedy, The Carpetbagger, originally played at Warren, Pa., on Sept. 29, 1898. A large audience gave every evidence of hearty enjoyment of the comedy and cordially applauded the work of the players.

The Carpetbagger is a political comedy dealing with the reconstruction period after the Civil War. All four acts are laid at Jackson, Miss., the first taking place in the office of the Governor of that State on an August morning in 1867; the second in the reception room of the Governor's mansion at night three weeks later; the third at midnight of the same day in a magnolia grove surrounding the mansion; and the fourth moves in the Governor's office on election day several weeks later.

In the first act Melville Crance is seen at the height of his power as the "carpetbag" Governor of Mississippi—a cool, shrewd, unscrupulous politician, surrounded by lobbyists and corruptionists bent on public plunder. The Governor is a widower, whose only daughter, Nellie Crance, is for the first time visiting the South, fresh from boarding-school at Chicago. Naturally she trusts and loves her father, whom she believes to be a great and good man. She is snubbed and ostracised by the people of the locality, who detest her father, and she cannot understand the attitude of the people toward him. He realizes that he is bringing ignominy upon his child, who, nevertheless, finds a friend in a youth of her own age, Roy Fairburn, the only son of a rich Southern widow living near the gubernatorial mansion. The young persons form an attachment, and through this the Governor meets the widow, whose refinement and beauty contrast strongly with the characteristics of the women lobbyists and adventurers that frequent the Capitol. The play shows the regeneration and reformation of Crance through the combined influences of his daughter and Mrs. Fairburn.

A gambler, Bob Willetts, and a school-book lobbyist, Lucy Linford, are in league with the Governor in a plan to rob the State through corrupt legislation, and the reforming leaven begins to work just as their plans are maturing. The Governor wavers. The voters have rallied around a military hero, Major Henderson Reynolds, who is nominated in opposition to Crance for Governor. Major Reynolds is a suitor for the hand of Mrs. Fairburn, and thus the chief male figures are rivals both in politics and in love. Political complications involving these actors and the father of Major Reynolds, who is arrested on a charge of murder, furnish new interest. Circumstances lead to the meeting of the rival candidates in a duel, which is interrupted by Mrs. Fairburn. The Governor, reformed, restores to the State his ill-gotten money and retires impoverished to private life. His sacrifices win the favor of the widow, who marries him. Reynolds being elected in Crance's stead, and of course the young lovers—who had planned an elopement that had been frustrated—are also united.

Mr. Read and Mr. Pixley have builded a capital comedy—one that is a trifle slow, perhaps, in getting under way, but it runs along in excellent spirit, strong situations and admirable dramatic form, once it is fairly started. The lines are splendidly written, crisp, bright and forceful, the main character is drawn with skill, and the atmosphere of carpetbagging days is retained throughout.

Tim Murphy, an excellent character actor, gave a subtle, careful, clear-cut portrait in the title part. He has done before in this city no work so fine or so delicate. And he contrives somehow to make lovable in the end a personage that might well have proven quite the reverse in hands less skilled. J. J. Shaw played the heavy role at short notice and played it very well. James Manley was happy in a juvenile comedy part, and so was Olney J. Griffin as the Governor's secretary. J. R. Armstrong, John Henton, Robert Gage, and Joe Fitzpatrick drew Southern types with discretion and care.

Nellie Yale Nelson was charming as Mrs. Fairburn, acting with delightful grace and good taste. Matilde Weffing gave a volatile, spirited sketch of an unscrupulous female lobbyist: Dorothy Sherrod was felicitous in the ingenue part, and Aubrey Powell ably played a character role.

The scenery was adequate and effective, and the costumes were put together with most painstaking regard for the period of the play. The Great Ruby is underlined for March 19.

Metropolis—Mrs. B. O'Shaughnessey.

Farce in three acts by Edith Ellis Baker. Produced March 5.

Michael Casey	Dick Brown
Holdem Upp	Edward M. Ellis
Jack Montague	John E. Turton
Philander	Chester De Monde
Rufus Beasley	George Brooks
Gett Rentz	Grant Smith
Patty	Elsie Creecy
Jinny	Esmonde Ellis
Daffy	Georgie Lingard
Bridget O'Shaughnessey	George W. Monroe

The attraction at the Metropolis this week is Mrs. B. O'Shaughnessey, Wash Lady, with George W. Monroe as the star. The play tells the story of an Irish washerwoman who has hard work to support her three daughters, Patty, Jimmy and Daffy, and who is happily surprised by a legacy of $100,000 from a relative. Unused to such a possession, Mrs. O'Shaughnessey carries her money about with her while she looks for a more suitable dwelling-place than the one she has occupied. Hold M. Upp, a scheming lawyer, succeeds in getting the money, which is thought to have been lost, and secretes it in the cushion of a chair in a house in which the characters are assembled. Mrs. O'Shaughnessey decides to resume her work at the washtub, but is courted by an old friend of her deceased husband,

Michael Casey, who fortunately draws a prize in a lottery. The lawyer is thwarted in his efforts to secure the money he has hidden, it is found by its real owner, and all ends happily. The "story," as will be seen, is somewhat puerile, and the play depends upon its actors for acceptance.

Mr. Monroe and his company were greeted by a large audience that was pleased with the entertainment. The star has a part well fitted to his peculiar comedy ability, and his support is good.

American—Falka.

The Castle Square Opera company appeared last night at the American Theatre in Chassaigne's once popular comic opera, Falka. The performance was the seven hundredth given by the organization in this city, and the size and enthusiasm of the audience upon the occasion speaks well for the reputation and popularity that Manager Savage's singers have gained in New York.

The opera Falka, which has not been heard on the local stage in some years, was favorably received last evening. The company was in excellent form, the mounting was admirable, and all of the principals acquitted themselves creditably.

To Eloise Morgan, in the title-role, sang with spirit and acted acceptably. Reginald Roberts, as Arthur, the hero of the merry tale, was as effective, both vocally and dramatically, as is his wont. Frank Moulin was a very funny Tancred, William Pruett impersonated Folbach most admirably. Louis Casavant was pleasing as Boleslas, and C. Meyer sang and acted Pelican very satisfactorily.

Gertrude Quinlan, in the role of Alexina, found ample scope for her sprightly talents, and Maude Lambert was a very attractive Edwidge. The chorus sang lustily and well. Next week, Fra Diavolo.

Murray Hill—7-20-8.

Augustin Daly's comedy, 7-20-8, or Casting the Boomerang, was revived by the Henry V. Donnelly Stock company at the Murray Hill Theatre last evening in a manner that was pleasing to the large audience present. The mounting of the play was rather above the excellent standard of this theatre, and the familiar characters of the comedy were acted acceptably by the favorite players of the company.

Ralph Stuart was a pleasing enthusiast as Courtney Corliss, Henry V. Donnelly as Launcelot Bargiss acted with his usual gusto and good humor, Thomas L. Coleman was an admirable Paul Hollyhock, William Redmund impersonated Professor Gasleigh very delightfully, and Edwin Nicander, in the character comedy role of Tamborini, made the hit of his career so far at the Murray Hill. A. B. Gillam and Andrew Stephens were satisfactory in the two minor roles of the postman and the farmer.

Dorothy Donnelly impersonated Flos, the heroine, with her accustomed charm and natural buoyancy. Georgia Welles, as Dora, was piquant and pleasing. Mrs. Thomas Barry acted the role of Mrs. Bargiss most skillfully, and Irene Jordan was attractive as Jessie, the maid. Next week, Peaceful Valley.

Grand—By the Sad Sea Waves.

Mathews and Bulger made their first appearance in town this season at the Grand Opera House last evening in By the Sad Sea Waves, that has been improved and brought "up to date" by the introduction of new material, and forms a very enjoyable entertainment. The droll stars repeated their former successes, and had excellent support. Mlle. Le Seyl's Poses Plastiques were a feature. The audience was large.

At Other Playhouses.

BIJOU.—Aunt Hannah is in its third week.

CASINO.—This theatre will be closed this week. The Casino Girl is announced for March 12.

CRITERION.—James K. Hackett is announced to open to-night (Tuesday) in The Pride of Jennico.

KNICKERBOCKER.—N. C. Goodwin and Maxine Elliott are in their last week here. When We Were Twenty-one has proven the most successful play these stars have had.

MANHATTAN.—Anna Held in Papa's Wife draws large houses.

NEW YORK.—Full houses applaud Broadway to Tokio.

STAR.—The Gunner's Mate, which has been reviewed in THE MIRROR, opened to a large house last evening.

VICTORIA.—Mam'zelle 'Awkins remains.

HERALD SQUARE.—Following Naughty Anthony, Madame Butterfly, David Belasco's dramatization in one act of John Luther Long's story of the same name, was produced for the first time last evening. A review of the play will be printed in the next issue of THE MIRROR.

THE THEATRICAL TRUST.

Why It Is a Menace.

The Outlook.

Against the principle of co-operation in trusts or otherwise, for purposes of reducing expenses, simplifying machinery, and securing a higher organization, there is nothing to be said; but when the trust anywhere becomes the enemy of individual initiative and of the interests of the customer, it becomes the enemy of society instead of its servant. The theatrical trust promises, apparently, nothing but evil, for the drama is respectable only when it is treated from the standpoint of art, and art cannot be made purely commercial without ceasing to be art. Two years of syndicate control of the theatres have shown that its rule means cheap, vulgar, and oftentimes indecent plays. The actors themselves are restive, and are not without the feeling that there is a certain degradation in submitting to the exclusive control of a group of men, who handle their profession and their art as if both were mere matters of merchandise.

Greedy and Ignorant Managers.

Denver Times.

In this commercial age, when the producing theatrical managers will sell their very souls, to say nothing of the souls who are obliged to accept the positions they offer or go hungry, for so many dollars at the box-office, the appointment of a public censor is a crying need. The greed and ignorance of such managers (and, fortunately, they are not numerous) are a menace to themselves, a menace to the upbuilding of the drama and a menace to the business world. They should be summarily suppressed and the only way I know of in our land of freedom is to appoint a high-minded, broad-minded censor who shall pass upon their vile rot before it is permitted to be shown publicly. All managers are not coarse natured, and the stage is not entirely given over to vice. There are high-minded producers and low-minded producers.

A Very Sorry Defense.

London Daily Mail.

One of the worst things that have been said about the theatrical trust in America is the defense of it which has appeared in a pocket-journal of the trust. In this open boast is made of the number of dramatic critics who have been dismissed by their editors because the writers considered the syndicate inimical to art, and said so. The suggestion is, of course, that the trust is such a large advertiser that the newspapers in America pander to it. It is a very sorry defense.

SAPHO STOPPED.

CHIEF OF POLICE DEVERY ACTED IN THE CASE LAST NIGHT.

Magistrate Mott Yesterday Afternoon Held Olga Nethersole and the Other Defendants to Appear at the Special Sessions, Basing His Decision on the Orange Blossoms Case—A Threatened Appeal to the Supreme Court To-Day.

On the evidence given before him, Magistrate Mott decided yesterday afternoon that he was warranted in not letting the Sapho charges drop. He held Olga Nethersole, Hamilton Revelle, her leading man, Marcus Mayer, her manager, and Theodore Moss, proprietor of Wallack's Theatre, where Sapho is being played, in $500 bail apiece for trial in the Court of Special Sessions. The defendants, who are accused of having produced an immoral play, were paroled in custody of Lawyer Abe Hummel until Wednesday, when they must furnish bail.

This action was taken by the Magistrate sitting in his private office in the Tombs Police Court. The case was to have been summed up, and Lawyer Hummel had made his argument for the defendants. When Colonel Gardiner arose, after Mr. Hummel had concluded his argument, the Magistrate said:

"You needn't speak, Mr. District Attorney. I have decided that under the decision in the Orange Blossoms case I must hold the defendants."

He then announced his decision. Colonel Gardiner said before he left that the Magistrate's action did not stop the performances of Sapho. It was for the police, he said, to take action which would stop the play. Colonel Gardiner on returning to his office wrote to Chief of Police Devery informing him of the disposition of the case.

The vicinity of Wallack's Theatre was made lively by a larger crowd than usual last evening, the decision of Magistrate Mott no doubt exciting new curiosity as to what might happen next.

Chief Devery early in the evening notified Manager Burnham that the play could not be produced, although it was proposed to cut out objectionable features such as the staircase scene. The management notified ticket-holders as they presented themselves at the theatre that there would be no performance, but that the Supreme Court would be asked to-day to grant an injunction restraining the police from interfering with the play, and it was hoped Miss Nethersole would be able to resume to-night.

The examination undertaken to establish the approximate morality or immorality of Clyde Fitch's Sapho was continued last week before Magistrate Mott in the Centre Street Police Court. Sundry women, prominent in women's societies of assorted kinds, were witnesses for the prosecution and so were some reporters and dramatic critics. These persons practically agreed in denunciation of the play and some of the testimony provided no little amusement.

On Friday, Manager Theodore Moss, of Wallack's, Louis Nethersole, Clay M. Greene, John R. Stevenson, Mrs. E. L. Fernandez, and a police inspector and others, testified that the play, in their opinions, was not immoral. Arthur Weld, of Milwaukee, was called as a witness, but was barred on the ground that he had seen the play in Milwaukee, not in New York.

Meanwhile protests against Sapho productions were made in many provincial cities and towns, the mayors of nearly every theatrical stand in Connecticut declining to grant licenses for the play. A company that had been routed in Connecticut fled across the border into New York State. Down in Philadelphia, on Wednesday, a bookseller was sentenced to the county prison for a year for selling Alphonse Daudet's novel, "Sapho," which a jury decided to be an immoral book. A street vender who sought to sell copies of the novel in New Haven was seized by Yale collegians and rolled about in a muddy street until he decided to leave the city.

THE STOCK COMPANIES.

The Shubert Stock company opened its season at the Bastable Theatre, Syracuse, N. Y., yesterday in The Last Word. J. Henry Kolker and Ethel Brandon play the leads, and others in the company are Emily Melville, Meta Maynard, Mrs. J. P. West, Channez Olney, Jessie Woods, William Wolcott, Leslie Morosco, Walter D. Green, Harrison Armstrong, John Steppling, Richmond T. Hutchings, and W. B. Atterbury. E. L. Duane manages the stage, and Robert Brunton and Harry Gardner are the scenic artists.

* * *

Incog was the bill at the Academy, in Milwaukee, last week, and the Thanhouser Stock company made bales of fun out of the mixed up situations. Eugene Moore, in the former Charles Dickson role, is doing quite the best work he has offered here in comedy, and the resemblance between John M. Sainpolis and Edgar Baume fits them well for the parts of the Winter twins. Eva Taylor, Julia Blanc, Frances Whitehouse, and Mary Emerson appear to advantage. R. C. Chamberlin as General Stanhope and William Yerance as the German doctor handle their roles efficiently, and Donald Bowles adds refinement to the conventional role of Ned Moreland. The Lady of Lyons is this week's bill, with Mr. Moore as Claude Melnotte and Mrs. Taylor as Pauline. An Enemy to the King March 12.

* * *

The ninth week of the Valentine Stock company's engagement at St. John, N. B., closed Feb. 24. Mam'zelle drew the largest audiences of the season. Each week the audiences grow larger. For the tenth week the company produced Othello. Edward R. Mawson played the Moor and Jack Webster Iago. Their portrayals showed thorough study of the parts. Jessie Bonstelle's Desdemona was delightfully natural and effective. Kate Blancke as Emilia gave a strong portrayal. The Ironmaster and The Rivals are underlined.

* * *

The production of Quo Vadis that the Hopkins' Stock company, Chicago, is giving has prospects for a phenomenally long run. Now that the rough edges are worn off the production, everything is going smoothly. Standing room only is at a premium. So great is the demand for seats that an extra box-office has been opened to accommodate the crowds. May Hosmer has the personality of an ideal Lygia. She is innocent looking and sweet, and her acting is full of intensity and emotion. Robert Wayne has a soldierly bearing and strong, clear voice, and he makes an admirable Vinicius. Probably Sam Morris, as Chilo, is the next in favor in the cast. Harry Burkhart's Petronius is good, as is Charles Burnham's Nero. The burning of Rome is a magnificent piece of stage effect and mechanism. One of the most popular features of the play is the wrestling match between Ursus and Croton.

The Dearborn Stock company, Chicago, is this week playing What Happened to Jones with great success. Howell Hansel, as Jones, has proved himself a comedian of exceptional ability. Jones is a character he has played many times before and he is well versed in the part. Mamie Ryan, as Helma, is pleasing her old friends and winning new ones. Benjamin Johnson makes a capital Prof. Goodly. Mrs. Cook, Miss Stuart and Miss Bergere are the Professor's family.

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The Cummings Stock company, Toronto, presented Robert Cummings with a loving cup on his birthday, Feb. 22. Tables were spread on the stage after the performance and a dinner served.

* * *

Charlotte Tittell, leading woman of the Standard Theatre Stock company, received exceptionally favorable comments from the Philadelphia press last week for her admirable work as Margaret Knowlton in The Lost Paradise.

Ethel Milton opened with the Standard Theatre Stock company, Feb. 19, as soubrette. Her Cinders in The Lost Paradise was excellent.

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George Henry has been specially engaged for the production of The Girl I Left Behind Me by the Columbia Theatre Stock company, Newark.

* * *

Frank Peters has signed with the Forepaugh Stock company.

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Harry Markham assumes the management of tht Academy of Music, Wilmington, Del., and will open it as a stock theatre.

BROOKLYN AMUSEMENTS.

SATURDAY, March 3.

Chris and The Wonderful Lamp was the bill at the Montauk. Manager William T. Grover next offers The Runaway Girl, with The Surprises of Love to follow.

The Columbia in exploiting Around New York in Eighty Minutes offered a splendid object lesson in the fallacy of bringing goods direct from the half dollar counter and endeavoring to dispose of them at an advance of 300 per cent. The local press in general gave the production a slating, and while admitting that some of the material would be acceptable elsewhere, say at the Star, Empire or Unique, was insistent that the booking was a case of decided misfit. Phroso, none too successful when here last Fall, is the underline.

A Greek Slave was listed at the Amphion, which, in a manner calculated to deceive the unwary, was advertised as having finished a brilliant run of eighteen months at Daly's Theatre. If the same announcement had also stated that the house in question was three thousand miles away, and that this production had never gotten nearer the Daly Theatre in Manhattan than five blocks, the element of truth would have been drawn less taut, even though the hoped for patronage remained uninfluenced. Around New York in Eighty Minutes will follow.

The Bijou offered A Guilty Mother, elaborately staged and capitally acted. Manager Harry C. Kennedy's next bill is Why Smith Left Home.

Hayes and Lytton with A Wise Guy duplicated their previous success on their return visit to the Grand Opera House. Manager Lewis Parker has Primrose and Dockstader's Minstrels next, after which Shenandoah is due.

Hyde and Behman's olio offered Harry Lacy and Ida Van Siclen in Bob Rackett's Pajamas; some gags and songs, both old and new, by John Kernell; Caron and Herbert in their well-known act; George W. Day in a bright and clever monologue; Filson and Erroll in A Tip on the Derby; the Raschetta Brothers in a gymnastic turn replete with startling jumps; also Jones and Walton in the sketch, Our Country Cousins. Manager Henry W. Behman's next headliners are Minnie Seligman and Camille D'Arville.

Primrose and Dockstader's Minstrels held forth at the Gayety, where Manager Bennett Wilson next entertains A Wise Guy.

The Brooklyn Music Hall had an acceptable showing with Canfield and Carleton, Wormwood's monkeys, Alice Sablon, Lavender and Thompson, the vitagraph, Mason and Francis, Keno, Welsh and Melrose, McWaters and Tyson, also Dilks and Wade. Manager Percy G. Williams, of the same resort, also presenting at his Novelty Theatre Harry and Sadie Fields, La Filfalla, Marion Russell and company, Dolan and Lenharr, Linton and McIntyre, Carrie Gardner, Smith, Doty and Cle, Smith and Campbell, also Edgar Foreman and Julie West.

The Lyceum, after a week of Macbeth, announces The Two Orphans.

The Imperial Burlesquers were domiciled at the Star, where the programme began with Stranded in Luck and terminated with Wanted—A Shirt, sandwiched in between being specialties by Jones, Grant and Jones, ballad singing by petite Blanche Newcomb, a daughter of the once famous Bobby Newcomb; a sidewalk conversation by Whitelaw and Stewart, and exceptionally clever card palming by Lawrence Crane. Manager William L. Bissell has a good clean show to follow in Reilly and Wood's aggregation.

At the Unique Sam T. Jack's Own company is succeeded by The Tammany Tigers, while the Empire disposes of the Monte Carlo Girls to make place for The Bohemian Burlesquers.

Manager Harry C. Kennedy, who has been under the weather for some weeks past, started for a pleasure trip South on Thursday. He intends returning before April.—The regular season of the Grand Opera House will close April 7. A supplementary season will follow.—It is said that the audience at Hyde and Behman's on Monday night last was the smallest assemblage ever gathered there during the history of the present edifice.—Frank Peterschen, the orchestral leader, whose fine band has been a feature for many years of the Sinn regime in Brooklyn, and of the Albany Day Line of steamboats in Summer, tells me that neither his musicians nor himself expect to figure at the Montauk after the present season.

SCHENCK COOPER.

A LEAGUE BIRTHDAY.

The Professional Woman's League celebrated the seventh birthday of its organization by a reception at Carnegie Hall last Tuesday evening. In the absence of Mrs. Palmer, "Aunt Louisa" Eldridge received the guests, and during the evening was presented with a gold League badge, which included a life membership. Mrs. W. G. Jones made the presentation speech, and "Aunt Louisa" responded in her well-known happy manner, and also read a cablegram sent from London by Mrs. Palmer. Dancing continued throughout the evening and elaborate refreshments were served.

Olivia S. Hall was chairman of the literary meeting of the Professional Woman's League yesterday. The programme consisted of readings by Mrs. Hall and songs by Mrs. A. A. Allin and Elizabeth Northrup. At the next drama meeting, March 19, Maida Craigen will be in charge. The League has now under consideration several sites for a new clubhouse, among them the buildings Nos. 220 and 222 West Forty-third Street. No location has been definitely selected as yet.

COMPANIES CLOSING.

The Triple Alliance, at Jersey City, March 3.

The King of Rogues, at Jersey City, Feb. 24.

Richmond-Barrett company, at Rockville, Ind., Feb. 23.

A NOTED GERMAN ACTOR.

Carl Wagner, the distinguished German actor who has been engaged to play a two months' starring season at the Irving Place Theatre, arrived in New York from Bremen on the *Aller* ten days ago. His debut should have taken place last Thursday night in The Sunken Bell, but unfortunately the severity of the weather brought upon him an ailment of the throat that prevented his appearance on that day.

On account of the nature of the tragedian's malady he was put under a ban of silence by his physician, and when a MIRROR reporter visited him he succeeded in gaining nothing from Herr Wagner's lips save a cordial smile that was accompanied by a graceful introduction, in pantomime, to his business representative. To this gentleman, therefore, the reporter addressed himself, and from him obtained the following outline of the noted player's career

"Herr Wagner," he began, "was born in Vienna about thirty-six years ago. His father, the celebrated Joseph W. Wagner, was at that time the leading tragedian of the Vienna Court Theatre, and until his death in 1870 held a place of much honor on the German stage. Carl Wagner resembles him greatly both in appearance and temperament, and is rapidly approaching the same position in the public esteem that his father once occupied. In his youth Herr Wagner—the present Herr Wagner—aspired to enter the legal profession, and, after finishing his common school education, began the study of law and philosophy. He pursued these lines of learning for four years, and then, the heritage of theatrical inclination coming upon him, he decided to adopt his father's calling. In 1885 he began, as all German players begin, at the bottom of the ladder, and for some time played small parts in one of the less important court theatres.

"After serving his novitiate Herr Wagner became a member of the stock company at the Berg Theatre, Vienna, where he remained for three years, constantly advancing in his art and his position. Then he went to the Hof Berg Theatre, in Hamburg, where during his eight years' term he came into prominence as a leading man. Upon the retirement, a few years ago, of the leading tragedian of the court theatre of Berlin Herr Wagner was invited to take his place, and so well has he filled the position that there is not in all Germany to-day a more popular actor than he.

"Upon his return to Europe two months hence Herr Wagner will go to Hamburg to become the leading player of a new theatre that is now being erected there. The management and policy of this new playhouse will be patterned after that of the Théâtre Français, in Paris, and Herr Wagner is to be not only the leading actor, but one of the directors as well. The theatre will be opened in September of this year.

"During his engagement at the Irving Place Herr Wagner will appear as Heinrich in The Sunken Bell, Leander in Hero and Leander, Don Carlos, Hamlet, Romeo, Mortimer in Marie Stuart, Marcus in Arria and Messalina, and as Faust in the first presentation here of Devrient's version of that tragedy."

Herr Wagner is a handsome man of magnificent physique. He has the head of a scholar, the eyes of a poet, and his voice is rarely rich and melodious.

GOSSIP.

The Royal Box company is resting this week, and will be reorganized. Several vacancies have occurred in the company of late. Gertrude Coghlan and Rose Authon were out of the cast through illness. Lotta Linthicum withdrew and came to New York because of the illness of her mother, and Charles Chappelle was under engagement to The Great Ruby. Under the circumstances, Andrew Robson, the leading man, wired that a reorganization was necessary, and the company was called to New York. The tour will be resumed next week.

Elma Gillette, capably played Vera De Noles' role, the Countess, in The Devil's Island, at the Third Avenue Theatre last Thursday night and continued through the week in the part.

After Melbourne MacDowell fractured an ankle at Leadville on Feb. 12, his roles in Fedora and Cleopatra were excellently played by Arthur Elliot at short notice.

A special service in memory of the late B. S. Spooner was held at St. Martin's Church, New Bedford, Mass., on Feb. 25, the Rev. Frederick Joseph Kinsman, chaplain of the Actors' Church Alliance, officiating.

The statement that Man's Enemy had closed was premature. The company continues successfully.

Samuel Blair, manager of The Bowery After Dark, jumped to New York last week to arrange for the production of his two new melodramas, The Angel of the Alley and The Turkish Queen. Both plays will be produced at the Star Theatre, this city, next August, in an elaborate manner.

An act-drop on the paint frame at the Manhattan Theatre fell to the stage during the performance of Papa's Wife, Saturday afternoon, and came near causing a panic in the theatre. Cecelia Rhode, one of the chorus, was struck by the drop and had her shoulder dislocated.

The troupe of Japanese players, headed by Otojoro Kawakami, now filling a two weeks' engagement at the Berkeley Lyceum, will give a professional matinee on Thursday afternoon at that theatre.

Julia Cooke, of McFadden's Flats, is seriously ill in Minneapolis.

Gertrude Clark closed with Three Little Lambs, in Washington, and returned to New York last week.

Ada Wild, widow, and Ada M. Wild, Mabel Wild, Louie Wild, and Jean Wild, children of the late John Wild, who died on March 2, 1898, at his home, Idlewild, Averill Park, N. Y., have addressed to THE MIRROR a note to the memory of the deceased as "one of the best of husbands, fathers and friends."

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Georgia Gardner, assisted by Edwin Emery, in A Wife's Stratagem, heads the bill, which includes Stinson and Merton, and Post and Clinton, comedy duos; Les Freres Abachi, hand balancers; Roger and Belle Dolan, sketch team; Caroline Hull, contralto; Harry Thomson, mimic and story teller; Polk and Dahn, banjoists; Billy and Madrio Jackson, colored team; Gorman and Proctor, instrumentalists; the Heglowa, comedy duo; John E. Shepley, tumbleronicon soloist; the vitagraph, and Tony Pastor.

Keith's Union Square.

Maggie Cline, "the Irish Queen," and Harry Lacy, assisted by Ida Van Sicien, head a bill that includes George Thatcher, comedian; Cheridah Simpson, monologist; Banks and Winona Winter, vocal sketch; Maxwell and Simpson, illustrated songs; W. E. Bates, cornetist; Lieb, Seerle and Lieb, in a new sketch called The Hypnotist; Tom Browne, colored comedian; Nelson and Milledge, comedy duo; Swan and O'Day, plantation act; the De Greaus, equilibrists; Mardo, clown juggler; and George Loose, boy soprano. The stereopticon is retained and the biograph shows for the first time some genuine pictures of British naval guns in action at the battle of Colenso.

Proctor's Twenty-third Street.

Adelaide Herrmann heads the bill, presenting her entertainment, A Night in Japan. The others are Oro, Bernard and Oro, comedy acrobats, in a new act; James Richmond Glenroy, comedian; H. V. Fitzgerald, the American Fregoli; Paley's kalatechnoscope; Julia Ralph, comedienne and mimic; Patterson Brothers, comedy bar experts; Lavender and Tomson, comedy duo; Willett and Thorne Farceurs; Pierce and Egbert, illustrated songs; Brachard, contortionist; James Irwin, head balancer; Mabel Craig, soubrette; Julie Brachard, musician, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

Patrice, in A New Year's Dream and Edna's Ghost, heads a bill that includes Dempsey, Mitchell and company in A Man of Chance; Dorothy Neville, in her monologue, As It Happens; Max Unger, strong man; Paley's kalatechnoscope; Charles G. Kilpatrick, one-legged bicycle expert; Mr. and Mrs. Franz Wilczek, violinists; Burke and Scott, comedy duo; Broadway Trio, vocalists; Apollo, juggler; Rice Brothers, bar comedians; Hathaway's dogs and monkeys, and the stereopticon.

Weber and Fields'.

Barbara Fidgety will be replaced on Thursday evening by the new burlesque, Sapolio, a clean burlesque on Sapho. May Robson has been specially engaged for the principal part, and the regular members of the stock company have parts which are said to fit them perfectly. Whirl-I-Gig will be retained.

Miner's 125th Street.

John W. Ransome, Dolan and Lenharr, Polk and Kollins, Hines and Remington, the St. Bilmos, Fleurette and Frank Gardner, Ford Brothers, and Halliday and Ward make up the bill.

Hurtig and Seamon's.

The Broadway Burlesquers is the attraction here for the week.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Jacobs and Lowry's Merry Maidens are playing a return week.

LONDON.—The Sapho Burlesquers are putting in their first week downtown.

MINER'S EIGHTH AVENUE.—Clark Brothers' Royal Burlesquers are entertaining the West Siders.

DEWEY.—McIntyre and Heath's company is the attraction this week. Besides the stars, the company includes Eugene O'Rourke, assisted by Rose Braham, Frederick Brothers, Stine and Evans, Bicknell, the Young America Quintette, Derenda and Breen, Johnson and Dean, and the three Navaros.

SCHLEY.—A house bill, headed by Marie Dressler and Hallen and Fuller, is the attraction this week.

COMIQUE.—Frank B. Carr's Lillian Washburn Indian Maidens company is the attraction. The company embraces Lillian Washburn, Pearl Marquen, Conroy and McFarland and others.

LAST WEEK'S BILLS.

TONY PASTOR'S.—The one and only Tony made his usual big hit with a choice collection of new parodies and songs. One of the most pleasing acts in the bill was that of the Tobins, who do one of the most refined musical specialties ever seen in vaudeville. Mrs. Tobin makes such a pretty appearance on the stage that it is worth the price of admission just to look at her. The selections played by the team are nearly all new and very catchy. George Evans monologued very agreeably and had some new remarks. Artie Hall played her fourth return engagement and her hit was even bigger than ever. She puts so much life into her work, and delineates the peculiarities of the Southern wench so cleverly, that she leaves most of her rivals in the shade. She put some new business into her act last week that made it even stronger than before. The Willett and Thorne Farceurs turned up again with their Uptown Flat sketch, which is getting old enough to be rented out to some one else for use in the back woods. The audience laughed at it, however, and that is probably why it is a fixture. Elene Jaqua repeated the hit she made the week before last. She introduced a new song, by Charles H. K. Harris, called "What is Home Without Love?" assisted by Meyer Cohen as the "boy in the gallery." Mr. Cohan is evidently a hustler and is not afraid to pitch in and do real work when it is necessary. Rae and Brosche, in Too Much Woman; Herbert, Walton and Herbert, in a fairly funny travesty sketch called Miss Leathersole's New Manager; Carsello Sisters, G. D. Melville and Mamie Conway, Williams and Hood, Tegge and Daniel, Satsuma, and the vitagraph completed the bill, which drew large houses.

KEITH'S UNION SQUARE.—Robert Hilliard was seen once more in The Littlest Girl. It is high time that Mr. Hilliard stirred himself and procured a new vehicle for his vaudeville engagements, as The Littlest Girl has served him quite long enough. She is quite a big girl now and it is time she was married off and retired for good. Mr. Hilliard is to be commended for the care with which he stages the play. Nothing is left undone that can add to the effectiveness of the scene, and when Mr. Hilliard is not reveling in the glow from a radiantly illuminated fireplace, he is basking in the pale moonlight, streaming in through a window, so that he always presents a pleasing picture. Mr. Hilliard should make strenuous efforts to get away from his New York accent, or, rather, what was the New York accent when he was a boy. He pronounces words like "turn" and "search" as though they were spelled "toyn" and "soich," while he goes to the other extremes with the word "girl," which he pronounces "gyaal." In other respects his performance is very effective and handkerchiefs are called into use frequently by the feminine portion of the audience. Robert Paton Gibbs was manly and effective as Carruthers, and Little Alice appeared as the Littlest Girl. John Wolfe had the part of the valet. Albert L. Guille sang two operatic selections and one verse of "The Palms" with his customary success. Harding and Ah Sid made a hit in their very funny acrobatic act. John E. Camp was seriously droll, and his efforts met with warm approval. Fisher and Carroll kept the audience in good humor with their nonsensical chatter. The Carl Damann Troupe won applause for their daring acrobatic specialty. The Donovans made a big laughing hit with their Irish comedy act. Montrell, juggler; Silvern and Emerie on the flying rings; Halliday and Ward, conversationalists; Si Stebbins, a "rube" card manipulator; the Averys, colored performers; Roemheld Sisters, violinists; Budd Brothers, comedy acrobats; James A. Dunn, mimic, and the stereopticon rounded out the bill. The biograph, as usual, had an entirely new series of views.

PROCTOR'S PALACE.—Marie Dressler, who was the star of the bill, was forced to retire after Monday afternoon's performance on account of illness. The position of chief entertainer devolved upon Daisy Lovering, who repeated her very clever performance in Jimmy's Marie, by George H. Troder and Alice E. Ives. She was assisted by Frank E. Camp. Pete F. Baker scored a big hit with his German songs and dialect recitations. Mlle. Ani, the graceful trapezist, won plenty of applause. Patterson Brothers, acrobatic comedy, kept the house in roars. Charles F. King won hearty encores for his singing of some good songs. Allen Weightman, Murphy and Nolan, Ostrado, Reed and Shaw, Paley's kalatechnoscope, and the stereopticon were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—Flo Irwin and Walter Hawley in The Gay Miss Con, and Patrice, in her pretty sketches, Edna's Ghost and A New Year's Dream, were the brilliant topliners of an excellent bill that drew large houses throughout the week. Both scored big hits. Charles J. Kilpatrick, the one-legged bicyclist, also came in for a share of the honors. He seems to improve with every performance, and his skill as a trick rider and his marksmanship aroused the audiences to unusual demonstrations of approval. Polite Holmes' good-natured method of warbling Irish songs won her encores enough to satisfy any prima donna. C. W. Littlefield scored, as he always does, in his imitations. Others, of more or less merit, were Rice Brothers, Belle Hathaway's monkeys, Till's marionettes, Provo, Wade Cochran, and Burke and Scott. Paley's kalatechnoscope and the stereopticon were retained.

KOSTER AND BIAL'S.—Marguerite Cornille made her reappearance after her long Western tour and made a delightful impression with her daintily sung songs, all of which were heartily encored. Maud Courtney created a sensation with a song in favor of the Boers. On Monday evening a few people in the house hissed, but the great majority favored the sentiments uttered by the singer, and the applause was so great that her voice could not be heard above the din during the final chorus. Of course Miss Courtney sang her medley of old songs, with which she has been identified since her entrance into vaudeville, and they were received with the same favor as they always have been. They are the songs that never die, and sung in the sweet, sympathetic voice of Miss Courtney they are doubly pleasing. Fields and Ward rattled off their budget of up-to-date gags with their usual success. Montgomery and Stone made a hit with their songs and dances. La Petite Adelaide pirouetted very gracefully. The act of the Eight Mascottes was received with favor. Henri French, Latina, Lawson and Namon, Arthur Nelstone and Minnie Abbey, Lucie Verdier, and Delmore and Lee completed the bill.

MINER'S 125TH STREET.—Joseph Hart and Carrie De Mar in The Quiet Mr. Gay headed the bill. Miss De Mar was charming and as full of life as ever, and Mr. Hart's "Gatling-gun" repartee kept the audiences in great humor. The Nawns in A Touch of Nature were an emphatic hit. Jennie Yeamans' dry, satirical humor amused. J. W. Winton, a ventriloquist who claims to have made Oom Paul laugh, managed to do the same thing with the Harlemites. The Gardner Trio's music and baton swinging were applauded. Dixon, Bowers and Dixon's rube humor and acrobatic work went well. The Bright Brothers in feats of strength, and the Llewellyns, Australian singers, completed the well-selected bill.

HURTIG AND SEAMON'S.—McIntyre and Heath's Comedians did an enormous business here last week. The attraction visited this house earlier in the season and the good impression made then was emphasized last week.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The same old crowds laughed in the same old way at the gags and bits of business introduced in Whirl-I-Gig and Barbara Fidgety, by Dailey, Warfield, Ross, Kelly and Weber and Fields. Lillian Russell, Mabel Fenton and Bessie Clayton came in for their share of applause.

The Burlesque Houses.

MINER'S BOWERY.—Miner and Van's Bohemian Burlesquers played another big return week. Billy B. Van continuing ill, George Totten Smith appeared again in his role with conspicuous success.

DEWEY.—Weber's Dainty Duchess company played a return engagement to a series of large and well pleased audiences. The entertainment is, unlike many others in the same line, perfectly clean and free from suggestiveness, and Mr. Weber is to be commended most warmly on that account. The olio included Junie McCree and Matt Trayers, the Mimic Four, Howard and Emerson, Walz and Ardelle, whose sketch made a pronounced hit; Swor and De Voe, and Letta Meredith. A satire on the characters in Sapho, called Sapho in Chinatown, and Manhattan Beach by Moonlight, were the burlesques, in which the entire company appeared to advantage.

COMIQUE.—Rose Sydell's London Belles filled a week's engagement to good business. The Hiltons, Etta Chatham, Shepp and Lee, Shattuck and Bernard, O'Rourke and Burnette, and the four Nelson Sisters were in the olio. Two burlesques were given.

LONDON.—Rice and Barton's Big Gaiety company repeated the hit they made at the same house in November.

MINER'S EIGHTH AVENUE.—The Merry Revelers put in their first week on the West Side and scored successfully.

OLYMPIC.—Fred Rider's New Night Owls entertained the Harlemites.

SCHLEY.—M. M. Thiese's Wine, Women and Song company opened this pretty new theatre last week. The performance was as good as usual, but business was not up to expectations, and a change of policy was immediately decided upon. Particulars are given on another page.

THE McNULTY SISTERS.

The McNulty Sisters, whose picture appears in this issue, are notable examples of American pluck and energy. They were not afraid to cross the pond and beard the skeptical London agents on their own ground. They left their native heath for London in 1896, and were idle ten days after their arrival. They were compelled to give a trial performance, were immediately engaged, and remained in that blissful condition for over three years. They had one run in London of eighteen months, playing all the principal halls. In the provinces they played the Stoll and Moss and Thornton tours twice and some very successful engagements at Southampton, Brighton, Bath, Middlesborough and Bristol. They had an eight weeks' run at the Empire, Johannesburg, South Africa, where they were given a complimentary benefit, which was one of the most successful of the year, netting them over $500. This completed their foreign campaign, and, longing for a sight of "old Broadway," they set sail for "the land of the free" and the home of up-to-date vaudeville.

The only thing that happened to disturb them during their three years abroad was a fire at the Empire, in Cardiff, which cost them over two thousand dollars in costumes, etc.

The picture shows them in one of the poses of the "cane dance," a novel feature of their act. It has been erroneously stated that both the McNulty Sisters are married. Frances was married in 1895, but Ida is still fancy free. After playing a few weeks here, which have been forced upon them (for they were seeking rest more than engagements), they will sail for London and court the "bravos" and "hear, hears," and, incidentally, the pounds, shillings and pence of the subjects of Her Majesty once again.

THE DUNFEE CHANGES HANDS.

On March 1 the Dunfee Theatre in Syracuse passed out of the control of A. A. Graff. Joseph and Dennis Dunfee took charge and retained George A. Edes as manager. A stock burlesque company has been organized for the house, headed by Hoyt and Neff. W. Granville Baker is stage-manager.

DONOHUE AT THE SCHLEY.

Thomas F. Donohue has resigned from Koster and Bial's and is now press representative of the Schley and Dewey Theatres. He has been succeeded at Koster and Bial's by Harry Selby Fulton. James Hyde, the affable door-keeper and advertising agent, has also resigned from Koster and Bial's. His successor is Daniel Sweeney.

A TILT IN "THE HAPPY FAMILY."

"The happy family," as Weber and Fields' Stock company is called, was rudely disturbed last week. As a result the shapely Frankie Bailey, whose figure has been one of the great attractions of the house since it has been under Weber and Fields' management, is no longer a member of the company. She and David Warfield, the Hebrew impersonator, had a few words over an alleged breach of discipline. Mr. Warfield accused Miss Bailey of flirting over the footlights. She asked him to apologize; he refused, whereupon Miss Bailey produced a small horsewhip and proceeded to chastise the comedian in the most approved melodramatic manner. Several members of the company interfered, and Miss Bailey was led to her room to enjoy a good fit of hysterics. Her resignation was accepted on the spot. The very next evening, as she was sitting down to enjoy Mamselle 'Awkins, Manager Aarons engaged her for his company. She went behind the scenes and appeared in her street dress, as there was no costume to fit her. She is now a full-fledged member of the "merry merry" at the Victoria and is wearing the same old smile.

IMPROVEMENTS AT PROCTOR'S PALACE.

The new reception room in the balcony of Proctor's Palace, Fifty-eigth Street, was opened for the first time last week, and, to use the vernacular, it "made a hit" with the feminine contingent, who are so loyal to Mr. Proctor's popular uptown vaudeville house. The new room is spacious, yet it has been so skilfully arranged and so charmingly decorated that it has the aspect of coziness, and it will doubtless become a favorite resting place for the busy shopper along the East Side. The walls are treated in French gray, relieved by an artistic scroll design in cream; the paneled woodwork is in white and gold; the rich Wilton carpet is in a deep red, and altogether the color scheme is in excellent taste. The furnishings are in harmony with the decorations. Mr. Proctor's uptown house has had a most prosperous year, and its patrons are now to enjoy some of the results. The new room was designed by Stage-Manager Elitch, and decorated by Signor Ratx, the entire work being under the direction of General Manager Fynes.

M'NULTY SISTERS.

FLETCHER UNDERGOES OPERATION.

Charles Leonard Fletcher is confined in Bellevue Hospital, the result of a severe injury to his spine, which he sustained on Feb. 25 at Miner's 125th Street Theatre. Mr. Fletcher met with the accident during his imitation of Richard Mansfield. In falling Mr. Fletcher struck the floor with unusual force and fell upon some hard substance which lay concealed under the carpet. While suffering intensely, Mr. Fletcher finished his performance. His injuries later proved to be very serious, and on Wednesday he was removed to Bellevue Hospital. An operation was performed on Saturday, and it will be several weeks before Mr. Fletcher will be able to resume his vaudeville tour.

BALLET SCHOOL AT THE NEW YORK.

Carl Marwig, the teacher of dancing, will open a school for the training of ballet girls in a big room on the first floor of the New York Theatre on March 8. The school will be conducted under the auspices of the Sire Brothers, managers of the New York, and the pupils, as they become proficient, will be engaged for the big productions made at the house. Similar schools are in existence in St. Petersburg, London, Paris and other European cities, but this is the first real attempt at the establishment of a ballet-school on a large scale in this country.

MARIE DRESSLER AND PARTNER ILL.

Marie Dressler and her partner, Adele Farrington, are both laid up at their apartments in this city with pneumonia. They were announced as the headliners at Proctor's Palace last week, but were unable to appear after Monday. They are under the care of physicians and they may be unable to resume work for several weeks.

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Nunsey's Magazine, N. Y., says:—"In all the four hours there is but one novel feature, the Violinist (Frank Whitman)."

Evening Star, Washington, D. C., Feb. 20, 1900:—"The credit for the first good laugh goes to Frank Whitman, who, as the Violinist with music to fit all emotions, offered a splendid satire on the musical accompaniment to melodrama."

Traveler, Boston, Nov. 7, 1899:—"Mr. Frank Whitman as a comedy Violinist was excellent."

Journal, Boston, Nov. 7, 1899:—"The excruciatingly funny violin playing of Mr. Frank Whitman was a feature of the evening."

Transcript, Boston, Nov. 7, 1899:—"Mr. Frank Whitman's Pianissimo is a novelty which took mightily, and which could not be the comical success it is, were not Mr. Whitman, as is evident, an exceptionally good musician."

The Times, Washington, D. C., Feb. 20, 1900:—"Frank Whitman as the musical accompanist to the burlesque on The Christian is most laughable. Mr. Whitman's Hall Caine make-up is especially good."

Daily Times, Hartford, Conn.:—"Frank Whitman as the Eccentric Comedy Violinist was amusing. His humor is irresistibly funny and his work on the violin, while eccentric, was skillful. He brought out the power of the violin as a medium of expression."

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" 12, Columbia, Cincinnati.	" 16, Opera House, Chicago.
" 18, Columbia, St. Louis.	" 23, Wonderland, Detroit.
" 26, Olympic, Chicago.	" 30, Shea's, Buffalo.
Apl. 2, Hopkins', Chicago.	May 7, Shea's, Toronto.

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Last Week Columbia, Cin., Ohio.

A FEW CINCINNATI CRITICISMS.

Cincinnati Post, Feb. 26.—Jessie Couthoui and Julian Rose divide first honors at the Columbia this week. Rose's inimitable Hebrew eccentricities are funnier than ever.

Cincinnati Times Star, Feb. 26.—Julian Rose, a delineator of Hebrew eccentricities, takes his part well and the house suddenly warmed up to him.

Cincinnati Commercial Tribune, Feb. 26.—Julian Rose, the popular delineator of Hebrew eccentricities, provoked no end of merriment and won the most enthusiastic applause.

Columbia Theatre, St. Louis, Mo., Week March 4.
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—GEO. P GOODALE, in *Detroit Free Press*, Jan. 19.

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THE COHANS' NEW SKETCH.

The Four Cohans presented for the first time on any stage a new sketch from the pen of George M. Cohan, at the Empire Theatre, in Providence, on Saturday evening, Feb. 26. It is called The Governor's Son, and, according to reliable critics, it made even a bigger hit than Running For Office. Cohan mapped out at least forty rough scenarios before he struck one that was entirely satisfactory. The new sketch is said to contain many funny complications and an abundance of new business, as well as good comedy lines.

MABEL FENTON RESIGNS.

Mabel Fenton will leave the Weber and Fields' Stock company on Wednesday evening, when Barbara Fidgety closes its run. Miss Fenton was dissatisfied with the part assigned her in the new burlesque, Sapollo. She will probably retire permanently.

CHANGE OF POLICY AT THE SCHLEY.

The management of the Schley Music Hall, which was opened last week by the Wine, Woman and Song company, has decided to abandon the idea of playing traveling burlesque companies and will put on a straight vaudeville until a stock burlesque company can be organized.

VAUDEVILLE JOTTINGS.

Scanlon and Miley gave an "orange tea" in honor of Ermani and Marie Peterman, at Harrisburg, Pa., recently. It would seem, judging by the names of the host and hostess, that an "Emerald tea" would have been much more appropriate.

Zelma Rawlston is at Miner's 125th Street Theatre this week.

Everhart, the German juggler, who has been under engagement to Al. G. Field's Minstrels for two years, will conclude his engagement May 16. After playing the Keith circuit he will sail for Europe, returning in January, 1901.

Will F. Denny scored a tremendous hit at Proctor's Leland Opera House, Albany, N. Y., recently with

Heelan and Helf's new song, "Just What the Good Book Taught."

Frey and Fields are appearing once more in A Tramp's Reception.

"Pliny, Come Kiss Your Baby," Dave Reed's new coon song, is being featured by Frank Cushman, Ed Leonard, Raymond Teal, Grant Sisters, and many others.

Probably one of the biggest hits ever made at a club entertainment can be credited to George W. Day, the monologist, who appeared before the members of the Union League Club of New York city, at the club house, Fifth Avenue and Thirty-ninth Street, on March 1. Mr. Day is the first monologist who has ever entertained this club, and his success was so emphatic that he has probably opened the way for others of his calling.

Fred Niblo was highly praised by the Washington papers for his monologue work last week with the Behman show at the Grand Opera House in the Capitol City.

Prince Fee Lung and William E. Robinson sailed for Europe on the "Teutonic" last Wednesday to play an engagement at the Olympia, Paris.

Beatrice Moreland has engaged passage on the "Ems," sailing on April 7, for Europe, where she will spend the Summer.

Jones and Walton, in their rural sketch, Our Country Cousin, were among the principal laugh producers at Hyde and Behman's, Brooklyn, last week. The act was rewarded with repeated calls after every performance. Their time is filled solid after April 9 until August 13.

La Petite Elsie has become quite a favorite in vaudeville circles. Her act has pleased everywhere, and return dates are usually requested. She is at Shea's, Worcester, Mass., this week, with Columbus, O., and the Keith Circuit to follow. Much of the young lady's success is due to the clever coaching of her mother and manageress, Mrs. Jane Bierbower.

Joseph Newman, the humorous singer, has returned from California, where he played a very successful engagement on the Orpheum circuit. Mr. Newman sings this week at the Novelty Theatre, Brooklyn, and opens a return engagement on the Keith circuit in Boston, on March 12.

The Sohlkes and their five little black assistants seem to have caught on tremendously in Los Angeles, judging by their press notices.

Rudolph Aronson has secured several novelties for the New York Roof Garden, which will open as soon as the hot weather arrives.

Stinson and Merton made a hit last week at the Grand Opera House, Philadelphia.

A moving picture machine caught fire in Miner's 125th Street Theatre one night last week. A panic was averted by Detectives Churchill, Hawkins, and Darcey, who locked the doors. Several firemen from the engine house next door to the theatre rushed in and extinguished the flames.

Margaret Cornille was out of the bill at Koster and Bial's one evening last week, on account of illness.

Cissie Loftus will make her appearance at both Proctor houses on March 12, after her varied experiences in comic opera, high comedy, and Shakespeare.

William J. Stewart, late of the Castle Square Opera co., made his vaudeville debut last week at the Grand Opera House, Philadelphia.

May Howard, the stately burlesquer, who heads her own co., again this season, has been doing a magnificent business everywhere. In May she will sail for Europe, making a three months' tour of the Continent in search of novelties and new ideas for next season. While abroad she will visit the Paris Exposition. Miss Howard will not play the burlesque houses the coming year.

Harry Watson, Grace Sherwood, and Lisle Bloodgood, assisted by Stella Rhinehart, play a return engagement in their sketch, Our Flat, at the Brooklyn Music Hall, this week.

Emmonds, Emerson and Emmonds sail for Sydney, N. S. W., May 1, to fill a six months' contract with Harry Rickards.

Mlle. Proto, the novelty toe dancer, will play over the Orpheum circuit, beginning April 1, opening at Omaha.

Charles E. Taylor, representative of Miner and Van's Bohemian Burlesquers, writes to deny the report of Billy E. Van's death. Mr. Van has been very ill, but last week he was so much better that he expected to rejoin his co. at the Empire, Brooklyn, yesterday.

One of the Ronay Sisters, of Hyde's Comedians, was taken ill in St. Louis, and Silver and Sparks were engaged to fill their place in the bill week of Feb. 25, at the Orpheum, Kansas City, Mo.

Susie Forrester, of Cawthorn and Forrester, made a big hit with her new song, "Dat Coon's Got a Soft Spot for Me," at the Columbia, St. Louis, last week. Herbert Cawthorn is the author. May Irwin sang it in Sister Mary and indorsed it as the laughing hit of the play.

The bill at Koster and Bial's this week, includes Maude Courtney (re-engaged for second week), Marguerite Cornille, Montgomery and Stone, James J. Morton, the Eight Mascottes, Pantzer Trio, Olive, the Ben Harney Trio, Simon Brothers, and Hart and De Sale.

Camille D'Arville was unable to appear at Hyde and Behman's yesterday, owing to illness.

Philip McFarland, of Conroy and McFarland, was married on Jan. 28, to Louise Fenwick, by Rev. John L. Belford, pastor of Sts. Peter and Paul's R. C. Church, Brooklyn.

Ned Wayburn staged Dunne and Ryley's production of By the Sad Sea Waves, in which he is appearing at the Grand Opera House, with Mathews and Bulger this week. Mr. Wayburn, besides acting in the capacity of stage director, is doing his piano specialty, which is a feature of the performance. Mr. Wayburn has in preparation an entirely new specialty, in which it is said he will introduce another novelty which he thinks will create a furore.

Emily Rigl has purchased a sketch with which she proposes to enter the vaudeville field. She has engaged Edwin Mordant to assist her.

Edner Birch Sedley, a niece of the late Billy Birch, went on at Tony Pastor's on Friday afternoon last for a trial turn. Her specialty consisted of coon songs and buck dances in black face, and she made a very pleasing impression.

Solaret returned from Havana on Saturday last, after a very successful special engagement with the Herrmann the Great co. She created a genuine sensation in Cuba and was the recipient of a big demonstration when she boarded the steamer to return to her native land. She says the Cubans are very enthusiastic, and that the co. did an enormous business.

George M. Cohan writes TIME MIRROR that he is not the author of a sketch called I Want to Know, now being presented by Selma Forrester. Mr. Cohan has been annoyed greatly by persons who claim to have acts from his pen, and he has made up his mind to put a stop to it.

Olive Jumel Nelson, a great-grandniece of the famous Madame Jumel, has arranged a vaudeville act, said to be unlike anything ever before attempted. She is a dainty and refined ingenue, and her imitation of a school girl reciting for a theatrical manager is said to be a gem. Her act is called A Stage Struck Kid.

A public performance of Room 45, by W. D. Howells, will be given at Tony Pastor's, on Wednesday afternoon, between 4.30 and 5.15 p. m., by David Miles and Anita Hendrie.

Tom Lewis and Sam J. Ryan repeated their New York success at Shea's, Buffalo, last week.

It is said that the Princess Chimay will arrive in New York this month with a view to appearing on the stage.

Announcement is made of the engagement of Irving E. Pinover, who was business-manager of Weber and Fields' Music Hall for a time, and Adrienne Pinover, his second cousin. Mr. Pinover has resumed newspaper work.

Dietrich's Casino, known as "Little Coney Island," was burned on Sunday afternoon during the performance. The place was crowded, but no lives were lost. The damage amounts to $2,000.

Jeannette Barrington and Miriam Martell, the popular vocalists, open in Rye, N. Y., March 5, and go to the Howard, Boston, March 12. They made a hit in Springfield and Worcester, with their "Interrupted Solo" specialty.

Marion Russell has had several offers to write sketches, from performers who have heard of her successful production of her own sketch, Nell of the Alhambra, last week in Brooklyn. She is under the management of Isidor S. Wolfing.

The benefit tendered to Robert E. Stone, Max Weber, and Charles E. Fields, popular attaches of Weber and Fields' Music Hall, on Sunday evening last, was a tremendous success. Four thousand tickets were sold, and Terrace Garden was packed as it never was before. The programme, which was more than excellent, was followed by dancing.

Dorothy Neville made a big hit in Albany last week in her new monologue, and received splendid notices from all the papers. She is at Proctor's Palace this week, and is booking time rapidly.

The Carmen Sisters are playing Proctor's Theatre, at Albany, this week, which closes their tour of the Proctor circuit. Their success has been notable, and they have received many offers for next season.

VAUDEVILLE PERFORMERS' DATES.

Americus Comedy Four—Keith's, Boston, 5-10.
Allman, Dan—Miner's Harlem, N. Y., 12-17.
Apollo—Palace, N. Y., 5-10.
Abacchi, Les Freres—Pastor's, N. Y., 5-10.
Aimee, Clark and Gandy—Haymarket, Chicago, 5-10.
Albini—Columbia, St. Louis, 5-10.
Anderson, Appleton and Allen—Keith's, Prov., 5-10.
Averys, The—Keith's, Phila., 5-10.
Aimee, Mlle.—Haymarket, 4-10, Chicago O. H., 12-17.
Arvella—Keith's, Phila., 5-10.
ALDRICH, CHARLES T.—Poli's, New Haven, 5-10, Miner's, N. Y., 12-17.
ATCHISON-ELY, EDGAR—Canterbury Music Hall, London, England—indefinite.
Bell Trio—Keith's, Prov., 5-10.
Burkhardt, Lillian—Orpheum, Omaha, 4-9, Orpheum, Kansas City, 11-17.
Bachelor Club—G. O. H., Syracuse, 5-10, Cook's O. H., Rochester, 12-17.
Brown, Tom—Keith's, N. Y., 5-10.
Burpham, Sophie—Shea's, Toronto, 5-10, Burt's, Toledo, 12-17.
Budd Bros.—Keith's, N. Y., Boston, 5-10.
Burke and Scott—Palace, N. Y., 5-10.
Bogert and O'Brien—G. O. H., Brooklyn, 5-10, G. O. H., N. Y., 12-17.
Brachard—Proctor's, N. Y., 5-10.
Broadway Trio—Palace, N. Y., 5-10.
Bates, W. E.—Keith's, N. Y., 5-10.
Bell, Digby—Keith's, Phila., 5-10.
Butler, Etta—G. O. H., Phila., 5-10.
Barteimes—Brooklyn Music Hall, 5-10.
Bateman and Mestayer—Hopkin's, St. Louis, 5-10.
Canfield and Carleton—Leland, Albany, 5-10.
Cressy and Dane—Shea's, Toronto, 4-10, Girard Ave., Phila., 12-24.
Cawthorn and Forrester—Haymarket, Chicago, 5-10, Chicago O. H., 12-17.
COHANS, FOUR—Duquesne, Pittsburg, 5-10, Shea's, Toronto, 12-17.
Carleton and Terre—Keith's, Boston, 5-10.
Cornille, Marguerite—K. and B., N. Y., Feb. 26-10.
Ching Ling Foo—Bijou, Richmond, 5-10.
Conroy and McDonald—Keith's, Prov., 5-10.
Camp, John E.—Keith's, Prov., 5-10.
Cline, Maggie—Keith's, N. Y., 5-10.
Cook and Sonora—Novelty, Brooklyn, 5-10.
Comstock, Laura—Brooklyn Music Hall, 5-10.
Craig and McDonald—Brooklyn Music Hall, 5-10.
Coakley and Husted—H. and B., Brooklyn, 5-10.
Clifford and Huth—Shea's, Buffalo, 5-10.
Crosby and Forman—Columbia, St. Louis, 5-10.
Dempsey, Mitchell and Co.—Palace, N. Y., 5-10.
Dolans, The—Pastor's, N. Y., 5-10.
Davenport Bros.—K. and B., N. Y., 5-10.
De Greaus—Keith's, N. Y., 5-10.
Daily and Hilton—G. O. H., Phila., 5-10.
D'Arville, Camille—H. and B., Brooklyn, 5-10.
Davis, Geo. C.—Keith's, Boston, 5-10.
D'Alma—Keith's, Boston, 5-10.
De Veaux and De Veaux—New Grand, Washn., 5-10.
Delmore and Wilson—Gilmore, Springfield, 5-10.
Day, Geo. W.—Empire, Cleveland, 5-10.
Darrow, Mr. and Mrs. Stuart—Cook O. H., Rochester, 5-10.
De Haven and Mai—Keith's, Prov., 5-10.
Dixon Bowers and Dixon—H. and B., Brooklyn, 5-10.
Damann, Carl Troupe—K. and B., 5-10.
Derenda and Breen—Dewey, N. Y., 5-10.
Downs, T. Nelson—Wintergarten, Berlin.
Ermani—Bijou, Washn., 5-10.
Evans, Lizzie and Co.—Shea's, Buffalo, 5-10.
English's, The—Columbia, St. Louis, 5-10.
Eldridge, Press—H. and B., Brooklyn, 5-10, Richmond, Va., 12-17.
ELINORE SISTERS—Hopkins', Chicago, 4-16.
Empire Comedy Four—Shea's, Buffalo, 5-10.
Eldred, G. H.—G. O. H., Syracuse, 12-17.
Evans and Vidoco—Novelty, Brooklyn, 5-10.
Emery, Edwin T.—Pastor's, N. Y., 5-10.
Elsie, Little—Gilmore, Springfield, 19-24.
Fields and Ward—Harlem Music Hall, 5-10, Leland, Albany, 12-17.
Filson and Errol—Keith's, Boston 5-12.
Fisher, Mr. and Mrs. Perkins D.—Orpheum, Omaha, 12-17, Orpheum, Kansas City, 19-24.
Florenze Troupe—Chicago, Haymarket, 5-10.
Fitzpatrick Family—Chicago, Haymarket, 5-10.
Fitzgerald, H. V.—Proctor's, N. Y., 5-10.
Fernandez, Tony—Novelty, Brooklyn, 5-10.
Fremont, Lottie—Bijou, Washn., 5-10.
Gaylor and Graff—Palace, N. Y., 5-10, Proctor's, N. Y., 12-17.
Gilmore, Paul—Gilmore's, Springfield, 5-10, Novelty, Brooklyn, 12-17.
Genaro and Bailey—Columbia, Cincinnati, 12-17.
Glenroy, James R.—Proctor's, N. Y., 5-10.
Gorman and Proctor—Pastor's, N. Y., 5-10.
Grazer and Hazel—Keith's, Phila., 5-10.
Gortons, The—H. and B., Brooklyn, 5-10.
Golden, Geo. Fuller—Shea's, Buffalo, 5-10.
Guille, A. L.—Keith's, Prov., 5-10.
Garisons, The—England—indefinite.
Gardner, Georgia and Co.—Pastor's, N. Y., 5-10, Columbia, Cincinnati, O., 19-24.
Hanson and Nelson—Columbia, St. Louis, 4-10, Moore's, Detroit, 18-24.
Hungarian Boys' Band—Empire, Cleveland, 5-10.
Hall, Caroline—Pastor's, N. Y., 5-10.
Hedowa, The—Pastor's, N. Y., 5-10.
Hart and Beasie—K. and B., N. Y., 5-10.
Holmes and Waldron—Haymarket, 5-10.
Howard Bros.—H. and B., Brooklyn, 5-10.
Higgins and Leslie—Columbia, St. Louis, 5-10.
Hart, Annie— Shea's, Toronto, 5-10.
Hawkins, Lew—Leland O. H., Albany, N. Y., 5-10, Proctor's, N. Y., 12-17.
Hines and Remington—Brooklyn Music Hall, 4-10.
Halliday and Ward—Miner's, Harlem, N. Y., 5-10, Columbia, Cincinnati, O., 19-24.
Howe and Edwards—Harlem Music Hall, N. Y., 5-10.
Harney, Ben, Trio—K. and B., N. Y., 5-10.
Houdini—Shea's, Buffalo, 5-10.
Hart and De Mar—Keith's, Prov., 5-10.
HERRMANN, ADELAIDE—Proctor's, N. Y., 5-10.
Harrigan—H. and B., Brooklyn, 5-10.
Hilliard, Robt.—Keith's, Boston, 5-10.
Hathaway, Belle—Palace, N. Y., 5-10.
Irwin, James—Proctor's, N. Y., 5-10.
Javelle—Keith's, Prov., 5-10.
Jacksons, The—Pastor's, N. Y., 5-10.
Johnston Bros.—Keith's, Phila., 5-10.
Keller, Jules—Keith's, Boston, 5-10.
Keno, Welch and Melrose—Brooklyn, Novelty 5-10.
Kilpatrick, C. G.—Palace, N. Y., 5-10.
Kelly, Spencer—Keith's, Phila., 5-10.
Kherns and Cole—G. O. H., Phila., 5-10.
King and Gray—Bijou, Washn., 5-10.
Kings, Two—Columbia, St. Louis, 5-10.
Kelly and Mason—Mt. Clemens, Mich., 5-10, Burt's, Toledo, 19-24.
Lieb, Sierle and Lieb—Keith's, N. Y., 5-10.
Lafayette—G. O. H.—Phila., 5-10.
Lavender and Thompson—Proctor's, N. Y., 5-10.
Louse, Geo.—Keith's, N. Y., 5-10.
LEVEY, ETHEL—Duquesne, Pittsburg, 5-10, Shea's, Toronto, 12-17.
Linton and McIntyre—Brooklyn Music Hall, 5-10, G. O. H., Syracuse, 12-17.
Le Roy and Clayton—Empire, Cleveland, 5-10.
Lovenberg Sisters—Columbia, St. Louis, 5-10.
Lacy, Harry, and Co.—Keith's, N. Y., 5-10.
Littlefield, C. W.—G. O. H., Phila., 5-10.
McAvoys, The—New Grand, Washn., 5-10.
McNish and Albro—Bijou, Washn., 5-10.
Mack, Georgie—Bijou, Washn., 5-10.
Moliere Sisters—Columbia, St. Louis, 5-10.
Martell Family—Columbia, St. Louis, 5-10.
McDuff, James—Columbia, St. Louis, 5-10.
Marsh and Sartella—Proctor's, N. Y., 12-17.
Mortons, The—Keith's, Phila., 5-10.
Maxwell and Simpson—Keith's, N. Y., 5-10.
Mansfield, Gertrude—Orpheum, Kansas City, 5-10, Lyceum, Denver, 12-17.
Moore, Raymond—Brooklyn Music Hall, 5-10.
Murray, Elizabeth—K. and B., N. Y., 5-10.
Mack and Elliott—Chicago, Haymarket, 5-10.
Montrell—Keith's, Phila., 5-10.
Montgomery and Stone—K. and B., N. Y., Feb. 26-10.
Mascottes, Eight—K. and B., N. Y., Feb. 26-10.
Mathews and Harris—Chicago, Haymarket, 5-10.
MURPHY, MARK—Cook O. H., Rochester, 5-10.
Mardo—Keith's, N. Y., 5-10, Keith's, Phila., 12-17.
Marjorie, Mlle.—G. O. H., Phila., 5-10.
McSulty Sisters—G. O. H., Phila., 5-10.
Moreland, Beatrice—Novelty, Brooklyn, 5-10.
Martinetti and Southerland—Novelty, Brooklyn, 5-10.
McMahon and King—Shea's, Buffalo, 5-10.
Meredith, Maud—Shea's, Buffalo, 5-10.
Manning, Mr. and Mrs. Lawrence—Keith's, Boston, 5-10.
Millar, Jessie—Keith's, Boston, 5-10.
NIBLO, FRED—Duquesne, Pittsburg, 5-10, Shea's, Toronto, 12-17.
Nelson Sisters—Empire, Cleveland, 5-10.
Neville, Dorothy—Palace, N. Y., 5-10.
Nelson and Milledge—Keith's, N. Y., 5-10.
Nilassos, The—Shea's, Buffalo, 5-10.
Nobles, The—St. Louis, Columbia, 4-10.
Nichols, Mattie—Keith's, Boston, 5-10.
Newman, Joseph—Novelty, Brooklyn, 5-10.
ONRI, ADELE PURVIS—Moore's, Detroit, 5-12.
Oro, Bernard and Oro—Proctor's, N. Y., 5-10.
Olive, Mlle.—K. and B., N. Y., 5-10.
Pierce and Egbert—Proctor's, N. Y., 5-10.
Post and Clinton—Pastor's, N. Y., 5-10.
Polk and Daly—Pastor's, N. Y., 5-10.
Pantzer Trio—K. and B., N. Y., 5-10.
Patterson Bros.—Proctor's, N. Y., 5-10.
Patrice and Co.—Palace, N. Y., 5-10.
Partellos, The—Johnstown, Pa., 5-10, Altoona, Pa., 12-17.
Royle, Mr. and Mrs. E. M.—Keith's, Phila., Feb. 26-10, Keith's, Boston, 12-24.
Roemheld Sisters—Keith's, Prov., 5-10.
Robyns, Mr. and Mrs. W.—Park, Worcester, 5-10, G. O. H., Washn., 12-17.
Rawlston, Zelma—Miner's 125th St., N. Y., 5-10.
Ralph, Julia—Proctor's, N. Y., 5-10.
Rice Bros.—Palace, N. Y., 5-10.
Robbins, A. D.—Keith's, Phila., 5-10.
Rosebuds, Three, and Phil Ott—Brooklyn Music Hall, 5-10.
Ravens, Musical—Bijou, Washn., 5-10.
Rose, Julian—Columbia, St. Louis, 5-10.
Stinson and Merton—Pastor's, N. Y., 5-10.
Shapley, John H.—Proctor's, N. Y., 5-10.
Simon Bros.—K. and B., N. Y., 5-10.
Silvers, The—G. O. H., Phila., 5-10.
Starkey and Martelle—Novelty, Brooklyn, 5-10.
Sagar, Midgeley and Carlisle—Brooklyn Music Hall 5-10.
Stuart and Gillen—Music Hall, Brooklyn, 5-10.
Seymour and Dupree—New Grand, Washn., 5-10.
Sennetts, Six—Bijou, Washn., 5-10.
Sisson and Wallace—Hopkins', St. Louis, 5-10.
Stebbins, Si—Keith's, Phila., 5-10.
Silvern and Emerie—Keith's, Boston, 5-10.
Scott, Carrie—Haymarket, Chicago, 5-10.
Stirk and Anita—Haymarket, Chicago, 5-10.
St. Onge Bros.—Haymarket, Chicago, 5-10, Chicago O. H., 12-17.
Snyder and Buckley—Edinburg, Wales, 5-10, Glascon, Wales, 12-24, Sunderland, Wales, 26-31.
SIMPSON, CHERIDAH—Keith's, N. Y., 5-10.
Sheridan and Flanagan—Keith's, Phila., 5-10.
Swan and O'Day—Keith's, N. Y., 5-10.
Smith and Cook—Keith's, Prov., 5-10.
Seligman, Minnie—H. and B., Brooklyn, 5-10.
Smith and Fuller—Keith's, Boston, 5-10.
Sutcliffe Family—New Grand, Washn., 5-10.
Schuyler Sisters—Keith's, Boston, 5-10.
Tennis Trio—Keith's, Boston, 5-10.
Thatcher, Geo.—Keith's, N. Y., 5-10.
Tyler, Rosa Lee—Haymarket Chicago, 5-10.
Tobins, Musical—G. O. H., Phila., 5-10, Wonderland, Detroit, 12-17.
Tyson Sisters—Memphis, Tenn., 5-10.
Thorne and Carleton—Keith's, Boston, 5-10.
Turner's Pickaninnies and Pauline Moran—San Francisco, Cal., Feb. 25-10, Los Angeles, Cal., 11-24.
Thompson, Harry—Pastor's, N. Y., 5-10.
Titus, Lydia Yeamans—New Grand, Washn., 5-10.
Unger, Max—Palace, N. Y., 5-10.
Urick, Charles—Haymarket, Chicago, 5-10.
Vernon—Pastor's, N. Y., 5-10.
Vance, Clarice—H. and B., Brooklyn, 5-10.
Valmore—Hopkins', St. Louis, 5-10.
Van, Billy—Chicago O. H., 4-10, Star, Cleveland, 12-17.
Wood and Shepard—Palace, Hansa Theatre, Hamburg, Germany, 1-31.
Willett and Thorne—Palace, N. Y., 5-10, Proctor's, N. Y., 12-17.
Wilbur, Caryl—Orpheum, Kansas City, 5-10, Lyceum, Denver, 12-17.
Winters, The—Keith's, N. Y., 5-10.
West, John W.—Keith's, Prov., 5-10.
Wade, Trixey—Haymarket, Chicago, 5-10.
Western, Lillie—Empire, Cleveland, 5-10.
Wilczek, Mr. and Mrs. Franz—Palace, N. Y., 5-10.
Wilson, Geo.—G. O. H., Phila., 5-10.
Wayne and Caldwell—G. O. H., Phila., 5-10.
Watson, Harry—Novelty, Brooklyn, 5-10.
Wood Sisters—Bijou, Washn., 5-10.
Whindom, W. H., Quintette—Columbia, St. Louis, 5-10.
Zeno, Carl and Zeno—Shea's, Buffalo, 5-10.

A VERY SUCCESSFUL PLAY.

Quo Vadis, dramatized by Charles W. Chase from John T. Wilcox's translation of Henryk Sienkiewicz's famous novel of that name, and produced by Alden Benedict, has been phenomenally successful. It is reported to be breaking records everywhere. Last week it played at the Park Theatre, Philadelphia, to receipts of $5,625.30. A perusal of the advertisement on the last page of TIME MIRROR this week will interest every one. It contains indorsements of the play by managers of theatres in Nashua and Portsmouth, N. H.; Quebec and Montreal, Can., and cities in New York and Pennsylvania. The press has said many good things of this production of Quo Vadis, notably the "Chronicle" and "Daily Telegraph," of Quebec, and the "Telegraph," "Public Ledger," "Press," "Times," and "Enquirer," of Philadelphia. Several runs of the play in large cities are now in preparation. Charles W. Chase, care of the Gillin Printing Company, 128 West Thirty-third Street, New York, is attending to its booking.

THE TAMMANY TIGERS.

Gus Hill's Tammany Tigers' second tour in the West has been very prosperous. This attraction has always enjoyed a first-class reputation for its excellence and, in fact, if it is possible, the organization is stronger than ever. Among the features of the entertainment is a laughable burlesque of Mrs. Leslie Carter's Zaza, entitled Sassy, in which May Adams appears as Sassy, the rag-time soubrette. Another skit which the Tigers will disport themselves in is called King of the Hobo Ring. An unusual array of vaudeville artists is headed by Mlle. Paula, "conqueror of saurians." Others are Kittie Bingham, vocal star; Hines and Alton, expert acrobats; Kelly and Adams, up-to-date sketch artists; Valmore and Dane, vocalists and dancers; Emerson and Omega, in their original and laughable sketch, entitled In De Bag—Is It?—Don't Notice It, and J. W. Bingham with his mechanical Brownie figures and his wonderful walking automata.

FLO IRWIN TO STAR.

Everybody knows of "Jolly" Flo Irwin, and nearly everybody has at one time or another enjoyed hearing her sing "coon" songs in her inimitable way; but what everybody don't know is that she is to leave the vaudeville stage and star the coming season in a new and original farce-comedy. Preparations for her tour are rapidly progressing, but no details are as yet given out other than the announcement that the play has been written by a well-known and successful dramatist, and that the supporting company will be composed of the best talent available. Miss Irwin has a realization of the public's demands, and fully endeavors to keep in touch with the wants of the theatregoing people of to-day. Her new venture has ample pecuniary support, and there is no reason in the world why it should not prove one of the big money winners of the season.

MAHLER BROTHERS.

Mahler Brothers have received the new Spring stock for their various departments, and the annual Spring opening is announced. Many new designs are noticeable in their cloak department, with taffeta silk skirts with accordion pleating, flounces and rumchunda effects in shirt waists, all of which are very fetching. Tuscan hand-made hats and spangle hats will predominate this season, and their millinery department has a liberal sprinkling of these. In their various other departments many novelties will be found, notably in dance underwear, negligees and matinees in Kimonas and other effects. They also have a new and complete assortment of taffeta silk underwear. Patrons are always treated with the utmost courtesy, and no effort is spared to satisfy everybody. This popular emporium is still located at Sixth Avenue and Thirty-first Street.

OVER THE FENCE.

Receipts for Over the Fence in all cities visited during the past ten weeks have been of such a satisfactory nature that Gus Hill is contemplating sending two companies out next season. In Pittsburg, Pa., week of Feb. 19, with every attraction in the city on the comedy and operatic order, the business done by this attraction was phenomenally large, and the press was a unit in commendation of the play and company. Over the Fence continues to draw large houses in all cities visited, and receive commendable press notices for the artistic work of the large company of high class players and clever construction of the play.

HATTERS OF FACT.

The Keystone Dramatic company played Altoona recently to S. R. O. Gertrude Shipman, the leading lady, is from Allentown and her friends tendered her an enthusiastic reception.

Alma Chester has accepted two plays from T. H. Winnett for her reception for next season, one being a melodrama, which will be given a scenic production by Manager Dibble.

Hawkins' All Star Players, presenting Just in Time, opened their season at Washington, Pa., Feb. 28. The co. includes the Vizzards, Will J. Wycoff, Pauline French, E. A. Hammond, Frederick Forrest, Spencer Walker, Laura Woodward, Clara West, Olive Hawkins, Robert Morton, Fred Williard, and Ned West.

Lottie Williams-Salter has won much praise for her acting as Mrs. Smith in Why Smith Left Home.

Lillian De Woolf, leading woman of the J. E. Toole company, has been highly praised for her work with Mr. Toole all through the West.

At Piney Ridge broke the record of the Shattuck Opera House, Hornellsville, N. Y., Feb. 23. The company is playing to large business everywhere.

Shannon of the Sixth will close its season on March 10. Anthony Andre, who has been doing some good work with this company, will then be at liberty for characters and heavies.

"C. A. K.," care this office, will give a handsome premium for good position with reputable attraction.

Starr L. Pixley has returned to town after an absence of over a year.

Heuck and Fennessy, Cincinnati, want a melodrama that has not had a production.

John A. Stevens has a powerful melodrama, for which he claims originality, and a roaring farce-comedy, both of which he will sell or let on royalty. He should be addressed in care of The Dramatists Club.

A. Pierra, 1,414 South Penn Square, Philadelphia, has a one-act comedietta of four characters, suitable for vaudeville, or as a curtain-raiser.

After resigning from The Parish Priest company in order to accept an offer to play her original part in The Carpetbagger, Nellie Yale (Nelson) had only two days in New York to prepare for a trip to Texas to join Tim Murphy for a week's rehearsals. She writes: "My MIRROR card has been most beneficial to me, as it has secured for me two offers this season."

J. Aldrich Libbey has made a pronounced hit in My Aunt Hannah.

The entertainment of Alma Chester noted last week, was by the Elizabeth, and not by the Trenton Elks, as stated.

Maze Edwards, manager of Stillman Music Hall, Plainfield, N. J., is ill in bed with an attack of bronchitis, but expects to be about again in a week.

Out of a season of twenty-six weeks Forris' Comedians have already broken records for twenty-three weeks, and have still to score the first losing one.

An advance agent who is acquainted with the one night stand managers is wanted by W. A. La Bonte, 782 Tremont Street, Boston.

Edith Kingsley is disengaged as burlesque and soubrette. She also does a singing and piano specialty.

Why Wood Came Back, which scored a laugh provoking roadster, will be passed to the Gotham Comedy company next season. They are now looking the time.

St. George Hussey is successful in her new farce, Wealthy Widow Wiggles, by Frank Aichester Ferguson. The roster follows: C. F. Lorraine, manager; Warren J. Ferguson, business-manager; Wallace A. Cutter advance representative; Al. Blank, stage-manager; Vera Conway, musical director; Louis Haines, H. Howard, James Brackman, Harry E. Wilson, St. George Hussey, May Howard, Mabel Hynes.

The Packard Theatrical Exchange want plays suitable for presentation by repertoire and stock companies.

The Dagger and the Cross, with Robert Mantell as the star, under M. W. Hanley's management, played to an enormous business at Her Majesty's Theatre, Montreal, last week.

The comedian and singer, Charles A. Gardner (Karl), will inaugurate his annual tour early in August, presenting for the first time a new and original comedy entitled A Pennsylvania Dutchman. The tour this year will be under the sole direction of W. J. Benedict.

The Bowery After Dark reports excellent business all along the line.

Alda Blair invites offers for the rest of the season, owing to the closing of Jacob Litt's The Great Ruby.

Dean Raymond, who did clever work with Litt's Mistakes Will Happen, which closed Feb. 22, opened with Bert Coote yesterday in the comedy lead in The Battle Scarred Hero. Maud Cooling, his wife, is a member of the same company.

La Motte and Sowerby's Brown's in Town is doing a good business in the East.

Lottie Hyde's performance as Linda, a German dialect part, was one of the cleverest characterizations in Mistakes Will Happen, and scored a pronounced hit everywhere. Miss Hyde has signed with Across the Pacific for the rest of the season.

Jennie Reiffarth, who is giving one of her artistic characterizations with A Stranger in a Strange Land, has not signed for next season and invites offers.

Waite's Comedy company played to the largest amount of money that was ever taken at the Brockton Theatre, Brockton, Mass., on Friday night, March 2. Waite's Stock company played Poughkeepsie, N. Y., Mr. Waite's home, last week, to the capacity of the house at every performance.

The Connersville, Ind., Elks will give a series of benefit performances, for which they want of the best of attractions. Alex. James has charge of the booking.

Good paying receipts are reported from Alton, Ill., where 80 per cent. of the one nighters have played to over $200 gross. Saturdays, Sundays, and Mondays are the money nights here.

OBITUARY.

Arthur E. Moulton died on Feb. 27 at his home, Moultonboro, N. H., of paralysis of the brain, aged thirty-four years. He had been ill for two years. He began his stage career at the Boston Theatre at eighteen years of age, where he remained nearly two years. Next he was seen with the late Frank Chanfrau, and then was engaged by Dion Boucicault, playing Harvey Duff in The Shaughraun, with marked success. Later he played with Frank Daniels in Little Puck, and then became a star, appearing with success in A Railroad Ticket and A Baggage Check. When he was taken sick he was managing a stock company at the Burbank Theatre, Los Angeles. He appeared also in revivals of The Black Crook, and Around the World in Eighty Days, and with Charlie Reed and Willie Collier in Hoss and Hoss. His father, mother and sister (Blanche Moulton) survive.

William W. Keely, a theatrical manager, widely known in the profession as "Hustler" Keely, died of Paresis at the State Hospital for the Insane on Feb. 18. A dozen years ago Mr. Keely was business-manager of Salmi Morse's theatre in this city, and afterward he was the lessee, for a brief period, of the old Olympic Theatre, in London. He also leased and managed the Theatre Royal and the Metropole Theatre in Birkenhead, Eng.

Charles F. Heaton, superintendent of Musical Fund Hall, Philadelphia, died in that city last week, aged seventy-five years. Mr. Heaton was head doorkeeper for Mrs. John Drew in the palmy days of the old Arch Street Theatre, and afterward for many years held the same position at the Walnut Street Theatre.

Emmet M. Drew, late of the Wilbur Opera company, died Feb. 28, in the New York Hospital, of Bright's disease. His body was buried in Greenwood Cemetery March 2. He was forty-one years old, and leaves a wife, professionally known as Hattie Richardson.

Mrs. Phoebe Maria Ogden, wife of Manager Josh E. Ogden, of the Woonsocket, R. I., Opera House, died at her home in Woonsocket on Feb. 21, of consumption, aged sixty-four years. Interment was made in the Old Bank Cemetery, Woonsocket.

Fred M. Gregg committed suicide in Chicago, Ill., on Feb. 26, by asphyxiation, aged twenty-one years. He had appeared in stock companies in Cincinnati and Chicago. His home was at Fort Wayne, Ind., where his mother and sister survive.

John Holcombe, for thirty-one years stage carpenter of the Elyria, O., Opera House, died at that city Feb. 21, aged sixty-five years, of pneumonia. He was the father of R. Holcombe, correspondent of TIME MIRROR at Elyria.

Mrs. Mary Duff, widow of John Duff and mother of Mrs. Augustin Daly, died on March 2 at the home of Mrs. Daly, in this city. She was seventy-seven years of age. Three sons and two daughters survive.

Mary Barbara Emmet, daughter of Mr. and Mrs. Burton E. Emmet (Mary Churchill) died at Milwaukee, Wis., Feb. 24, aged four weeks.

Harry Clay Weed, the scenic artist, died in Jersey City, N. J., on Feb. 21, of pneumonia, aged forty years. A widow survives.

Michael J. Smith died at Columbus, O., Feb. 15, of consumption. He was stage carpenter of The Air Ship company at the time of his death.

Married.

BAILEY—NAU.—Cam M. Bailey and Lillian Rose Nau, at Mobile, Ala.

BLACKALLER—SIZER.—Henry Blackaller and Pearl Sizer, at Rutland, Vt., on Feb. 18.

FRANKLIN—WILLIAMS.—Martyn Franklin and Maude Williams, at Wichita, Kan.

McFARLAND—FENWICK.—At Sts. Peter and Paul's Church, Brooklyn, on Jan. 28, by Rev. John L. Belford, Philip McFarland to Louise Fenwick.

TROUSDALE—PAINTER.—Earl E. Trousdale and Bernice Painter, at Peru, Ind., Feb. 22.

Died.

DAVIS.—Charles L. ("Alvin Joslyn") Davis, at Pittsburg, Pa., March 1, of pneumonia, aged 52 years.

DREW.—Emmet M. Drew, in New York city, Feb. 28, of Bright's disease, aged 41 years.

DUFF.—Mrs. Mary Duff, widow of John Duff, in New York city, on March 2, aged 77 years.

EMMET.—Mary Barbara Emmet, daughter of Mr. and Mrs. Burton E. Emmet (Mary Churchill) at Milwaukee, Wis., Feb. 24, aged 4 weeks.

GREGG.—Fred M. Gregg, in Chicago, Ill., on Feb. 26, of asphyxiation, aged 21 years.

HEATON.—Charles F. Heaton, in Philadelphia, aged 75 years.

HOLCOMBE.—John Holcombe, at Elyria, O., Feb. 21, aged 65 years, of pneumonia.

KEELY.—William W. Keely, at the State Hospital for the Insane, Feb. 18, of paresis.

MOULTON.—Arthur E. Moulton, at Moultonboro, N. H., on Feb. 27, of paralysis of the brain, aged 34 years.

OGDEN.—Mrs. Josh E. Ogden, at Woonsocket, R. I., on Feb. 26, of consumption, aged 64 years.

SMITH.—Michael J. Smith, at Columbus, O., Feb. 15, of consumption.

STANLEY.—At Cincinnati, O., on March 3, Edward G. Stanley.

WEED.—Harry Clay Weed, in Jersey City, N. J., on Feb. 21, of pneumonia, aged 40 years.

CORRESPONDENCE.

(Continued from page 9)

Dowell in Cleopatra and Fedora Feb. 22, 23. The Little Minister 24.

VERMONT.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): D'Ormond-Fuller co. Feb. 19-24; large business; good co. Plays presented: Ingomar, The Troubles of Mr. Brooke, A True Kentuckian, The Musketeers, All a Mistake, Monte Cristo, and Fanchon. Field's Minstrels 27 gave satisfaction to topheavy house. Town Topics 3. James A. Herne 5. The Little Minister 9.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): What Happened to Jones Feb. 14; large house; audience pleased.——LIBRARY HALL (C. Fred Van Vleck, manager): D'Ormond-Fuller co. 12-17 in Ingomar, A True Kentuckian, The Two Orphans, The Musketeers, The Marble Heart, Monte Cristo, and Fanchon. A Breezy Time 1.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Robert B. Mantell in The Dagger and the Cross Feb. 24; S. R. O.; enthusiastic audience. Field's Minstrels 28; S. R. O. James A. Herne 6. The Little Minister 10. The Royal Box 15. Zaza 16. The Merchant of Venice 20.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Diamond Brothers' Minstrels 17.——STANLEY OPERA HOUSE (Co. D., Vermont National Guard, manager): Gotham Comedy co. failed to appear.——MUSIC HALL (Star Lecture Course): Russell H. Conwell 12.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): A Night in Chinatown failed to appear Feb. 27. Gotham Comedy co. 28; poor performance; small audience.

FAIR HAVEN.—POWELL'S OPERA HOUSE (John Powell, manager): New York Star Specialty co. Feb. 26; poor house; good performance. The Merchant of Venice 10.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): A Crazy Patch Feb. 26; fair house. A Battle Scarred Hero 8.

BRATTLEBORO.—AUDITORIUM (G. R. Fox, manager): James A. Herne 3.

BELLOWS FALLS.—OPERA HOUSE: A Breezy Time Feb. 17; fair house; audience pleased.

VIRGINIA.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): The American Girl Feb. 22; fair house; performance good. Oliver Scott's Minstrels 22; topheavy house. A Jay from Jaysville failed to appear 26. Twentieth Century Minstrels and Stonewall Band of Staunton (Elks' benefit) 27; S. R. O.; performance pleasing. James Young 9, 10. Jeffries-Sharkey pictures 12.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): A Jay from Jaysville Feb. 24; fair house; good performance. Mitchell's All Star Players opened for a week 26 in The Queen's Mask; good house; performance first-class. Jeffries-Sharkey pictures 13. Sousa's Band 24.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): The American Girl Feb. 23, 24; business fair; performances good. Side Tracked 27; business and performance fair. An Indiana Romance 8.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsch, managers): Mitchell's All Star Players Feb. 19-24; large and appreciative audiences. All the Comforts of Home 10. The American Girl 14.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): A Colonial Girl Feb. 23. Ward and Vokes in The Floorwalkers to packed house 28. Richard Mansfield 5.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): The Prisoner of Morro (amateur, Elks' benefit) Feb. 26; house packed; performance first class. James Young 5, 6.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): A Jay from Jaysville Feb. 22; poor house and performance. Scott's Minstrels 23; good house; performance fair. Mitchell's All Star Players 5-10.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): A Colonial Girl Feb. 24. A hearty reception was accorded Ward and Vokes 26, 27 in The Floorwalkers. Richard Mansfield 6.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): The American Girl Feb. 22 pleased a good house. Quo Vadis 7. James Young 12.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): James Young 15.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): James-Kidder-Hanford co. Feb. 19-21, presenting The Winter's Tale, The Rivals, and The School for Scandal; good co.; large patronage. Rossland Minstrels 28. A Contented Woman 2, 3.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. R. Morrison, manager): Dark.

WEST VIRGINIA.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Wilson Theatre co. Feb. 23-28 in Credit Lorraine and The Signal of Liberty; packed houses; performances satisfactory. Guy Brothers' Minstrels 6.——ITEM: Gay Rhea, of the Wilson co., had pulmonary hemorrhage during the last act of Credit Lorraine. It was with great difficulty that she played on 26.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Jack and the Beanstalk Feb. 23; large house; fair performance. Vogel and Deming's Minstrels 24; large and appreciative audience. Blue Jeans 26; big business; good performance. Creston Clarke 7. American Beauties 8. Because She Loved Him So 12. A Black Sheep 13. Sousa's Band 20.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Little Trixie Feb. 22; fair business; unsatisfactory performance. Vogel and Deming's Minstrels 28. A Jay from Jaysville 1. Scott's Minstrels 6.

HUNTINGTON.—DAVIS THEATRE (Joseph R. Gallick, manager): Jack and the Beanstalk Feb. 20. Two Married Men 22; fair performance; small house. Little Trixie 23; small house. Vogel and Deming's Minstrels 27.

SISTERSVILLE.—NEW AUDITORIUM (E. J. Thompson, manager): Vogel and Deming's Minstrels Feb. 22; good business. Jack and the Beanstalk 28. Pablo Romani 29. Guy Brothers' Minstrels 5. The Limited Mail 8.

FAIRMONT.—OPERA HOUSE (M. R. Musgrove, manager): Guy Brothers' Minstrels Feb. 23; good house; satisfaction given.

MONONGAH.—COLISEUM BUILDING (T. M. Gathright, managers): Guy Brothers' Minstrels Feb. 24; S. R. O.; fair performance.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (L. S. Horner, manager): Quo Vadis Feb. 26; fair performance; good house. Scott's Minstrels 3.

WISCONSIN.

GREEN BAY.—NEW THEATRE (Fisher and Johnston, managers): Opened Feb. 24 with Because She Loved Him So; packed house at $10 a ticket; receipts over $10,000. Fanny Rice in The Circus Rider, A Double Lesson, and My Milliner's Bill to S. R. O. 26; receipts nearly $900. Corinne in The Little Host 28.——TURNER'S OPERA HOUSE (J. H. Nevins, manager): Lyric Ladies' of Chicago 26; pleasing concert to 800 people. Gaskell Stock co. opened 27 for five nights in A Jealous Wife; large audience; good performance.——ITEM: J. B. Arthurs, of the New Theatre, is ill at the local hospital with a carbuncle.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Harrison J. Wolfe and an excellent co. presented Hamlet to a crowded house Feb. 21 and A Lucrative Liar to a good audience 22; plays well given. Hogan's Alley drew a large audience 24; fair specialties. Wicked London 4. McFadden's Row of Flats 8. Gaskell Stock co. 12.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): A Romance of Coon Hollow Feb. 23; fair house. U. of W. Glee Club 24; small audience. A Royal Reception 26 came not; co. said to have closed at Milwaukee 24. Otis Skinner 1. Joseph Murphy 2. Bowers and Busby's Minstrels 3.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Courtenay Morgan co. Feb. 19-24 in Felicia, The Tinted Venus, Old Zeb's Eighty, Camille, Escaped from Sing Sing, and Fun on the Farm; business good. Lyric Ladies' Orchestra 28. Maloney's Wedding 13. At Gay Coney Island 21.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Toll Gate Inn Feb. 19; fair house. A Bachelor's Honeymoon 23; satisfactory performance; good business. The Little Host 24. Rentz-Santley co. 5. Sporting Life 9. The Hottest Coon in Dixie 14. Fannie Rice 20.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): A New York Brewer to large and appreciative audience Feb. 22. Fanny Rice pleased a fair house 27. The Little Host 2. Under the Dome 9. What Happened to Jones 15. A Romance of Coon Hollow 20.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): A Romance of Coon Hollow Feb. 26; large house; co. good. Lyric Ladies' Quartette of Chicago 1. Bowers and Busby's Minstrels 3. What Happened to Jones 13. At Gay Coney Island 20.

LA CROSSE.—THEATRE (J. Straadlipka, manager): Willard Dramatic co. presented A Woman's Devotion, The Two Orphans, The Black Flag, Esmeralda, and Legal Rights Feb. 19-24; poor co. and business. Otis Skinner pleased large house in The Liars 27. McFadden's Row of Flats 6.

BARABOO.—THE GRANDE (F. E. Shults, manager): Walker Whiteside, in Hamlet, Feb. 27; excellent performance; small house. Bowers and Busby's Minstrels 2. Jeffries-Sharkey pictures 5. Morrison's Faust 12. What Happened to Jones 21.

EAU CLAIRE.—GRAND OPERA HOUSE (Moon and Stussy Brothers, managers): A Bachelor's Honeymoon drew well Feb. 22. Fannie Rice to good business 27. McFadden's Row of Flats 5.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): Fannie Rice Feb. 24; good performance; good house. What Happened to Jones 16. The Hibernians in The Kerry Gow 17.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): A Romance of Coon Hollow Feb. 22; a large audience giving satisfaction. Otis Skinner 28. Joseph Murphy 2.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Ein New Yorker Brauer Feb. 23; packed house; fine performance. A Romance of Coon Hollow 25; S. R. O. Fanny Rice 28.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Side Tracked Feb. 22; good house. A Romance of Coon Hollow 28. U. T. C. 5. What Happened to Jones 7.

OCONTO.—TURNER OPERA HOUSE (Charles Norton, manager): Lester and Kent's moving pictures 1. Bowers and Busby's Minstrels 19. A Romance of Coon Hollow 24.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Cook Brothers' Ten Nights in a Bar Room Feb. 22; good performance; fair house. Faust 30.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Side Tracked Feb. 25; full house; performance good. Because She Loved Him So 27.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Willard Stock co. 5-10. Under the Dome 13. Morrison's Faust 19.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): The Little Host Feb. 26. A Bachelor's Honeymoon 2.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): A Royal Reception Feb. 27 canceled by Manager Stoddard. The Little Host 1.

WYOMING.

LARAMIE.—MANAGER OPERA HOUSE (William Marquardt, manager): Sweeney and Alvido's Minstrels Feb. 23; fair house and co.——OPERA HOUSE (H. E. Root, manager): Richards and Pringle's Minstrels 6.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Sweeney and Alvido's Minstrels Feb. 22; good performance; crowded house. Anita's Trials (local) 27. Richard and Pringle's Minstrels 5.

CANADA.

ST. THOMAS.—NEW GRAND OPERA HOUSE (R. A. McVean, manager): Mathews and Bulger in By the Sad Sea Waves Feb. 20; small house; audience amused. Whitney Mockridge concert 23 delighted a large audience. Young Opera co. 26-3 were forced to cancel, their costumes having been destroyed by the fire at London, Mary Sanders 27. For Fair Virginia 29.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Irving French co. 22-24 in A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship opened to good house. Humpty Dumpty 26; large house; specialties good.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): James K. Hackett in The Pride of Jennico and Rupert of Hentzau Feb. 26-3. Sir Henry Irving and Helen Terry 5-7. E. H. Sothern 8-10. Kelcey-Shannon co. 12.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): Clifford and Huth 26 presented Courted into Court; audiences small. Robert B. Mantell 5-10. Field's Minstrels 12-17.——PRINCESS THEATRE (Robert Cummings, manager): The Romany Rye was excellently presented by the stock co. 26-3. Florence Stone and Lester Lonergan did good work.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): Mary Saunders in Little Nell and the Marchioness Feb. 26: large audience; performance interesting. Both as Little Nell and as The Marchioness Miss Saunders gave clever portrayals; the other roles were capably assumed. The Real Widow Brown 2. The Sleeping City 9. Robert B. Mantell 15.

HALIFAX.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Biograph Feb. 19, 20; crowded houses. The Scarlet Tunic, an original opera by W. E. Delaney, 21-24, under H. B. Clarke's management, to large audiences. The libretto needs revision, but the music is bright and tuneful. Amateurs only appeared in the production and the opera scored a decided success. Lewis Morrison 1, 2.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Valentine Stock co. in Camille and Mam'selle Feb. 20-24; co. opened tenth week 26 in Othello; business big; performances excellent. Lewis Morrison 3.——MECHANICS' INSTITUTE (C. A. Everett, manager): Biograph 26-28; business good.——ITEM: A. H. Stuart, husband of Jessie Bonstelle, is in town.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): Mathews and Bulger in By the Sad Sea Waves pleased a good audience Feb. 21. Patriotic concert 23 to capacity. For Fair Virginia 2. Stetson's U. T. C. 7. The Real Widow Brown 13. Robert B. Mantell 17. The Sleeping City 20.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, proprietor; E. A. Varney, Jr., manager): Lewis Morrison in Frederick the Great Feb. 26 and The Master of Ceremonies 27; good business. Dad in Harness 1-3.

PETROLEA.—VICTORIA OPERA HOUSE (H. Smiley, manager): Irving French co. in A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship Feb. 26, 27; small business.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager: A. M. Dubois, representative): For Fair Virginia Feb. 26; fair house. The Real Widow Brown 28.——HAYMARKET: Marks Brothers' co. 26-3.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): The Real Widow Brown Feb. 27; small house; fair performance. The Sleeping City 6.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Britton and Begbie entertainment (local) Feb. 22; large and pleased audience.

VICTORIA.—THEATRE (Robert Jamieson, manager): Dark.

KINGSTON.—VICTORIA THEATRE (J. W. Pralick, manager): Dark.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Dark.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Olympic Helene Mora heads the list. Dunn and Jerome, James Thornton, Al. Leach and the Three Blossoms, Bonnie Thornton, Galetti's monkeys, Three Fortuni Brothers, Arthur Lane, Smith, Doty and Coe, Smith and Cross, Loreo Grimm, Lorene Bayard, and Ella Morris make up the rest of the bill.——The Florenze Troupe of acrobats are the headliners at the Haymarket. Others are Cawthorne and Forrester, St. Onge Brothers, Mathews and Harris, Carrie Scott, Fitzpatrick Family, Mlle. Aimee, Clark and Gandy, Charles Ulrich, Mack and Elliott, Trixey Ward, Rosa Lee Tyler, Stirk and Anita, Holmes and Waldron, and the kinodrome.——The Chicago Opera House has Little Fred and his animals at the top of the list, which includes Mr. and Mrs. Arthur Sidman, Billy Van, Barnes and Sisson, Josephine Gassman, Cook and Clinton, Hunting Trio, Brothers Forrest, Burton and Brooks, Lulu McConnell, Connelly Sisters, Charles Knight, William Cole, Ferguson and Schneider, Columbia Trio, and Charles Cushman.——The Majestic Burlesquers are at Sam Jack's, Marie Beauregarde, Edith Harvey, Todd-Judge Family, the Merrills, Kobb and Dill, James Leonard, and Charley Whelan are in the co.——May Howard's co. is at the Trocadero. In the olio are Mlle. de Vere, Evans and Grant, Leslie and Curdy, Myrtle Tressider, Eulalie and Kerwin, Lancaster and Watson, St. Clair and Nicolia, and Fanny De Costa.——Items: In Colonel Hopkins' production of Quo Vadis are Baby Lund, who plays Little Aulus, and the Three Constantine Sisters, who are "bacchantes, vaudevillians."—The Orpheum Company has secured a theatre in New Orleans, and will open it in October as a high-class vaudeville house. Their road co. under the management of Martin Beck, is all completed and will open in Buffalo Sept. 22. The co. is booked for the entire season.

M. A. TWIFORD.

PHILADELPHIA, PA.—Wine, Woman and Song play their initial engagement this week at the Trocadero. Burke Bothers, the Racketta, Jenny Eddy Trio, Kline and Gottfhold, and Bennett and Rich are in the co. Harry Morris' co. 12.——The Bon Ton Burlesquers are at the Lyceum. Prominent members are Smith and Champion, Viola Sheldon, Gallagher and Barrett, Shayne and Worden, Charles Wieland, and Ottolie Onjes. Business large. Rentz Santley co. 12.——The Kensington Theatre is this week devoted to drama. The Queen of Chinatown being the attraction. It was favorably received, and had large patronage. Scribner's Gay Morning Glories 12.——The Music Hall at Frankford announces the Gay Masqueraders 5-7, closing the week with Miss New York, Jr.——The Arch Street Museum, with continuous vaudeville, presents May Mooney, Whallen and Doyle, Palmer Brothers, Harry Burgoyne, Gilmour La Tour, the Carrolls, Tommy Baker, and Victoria.

S. FERNBERGER.

BOSTON, MASS.—Robert Hilliard leads the bill at Keith's. The others are The Girl with the Auburn Hair (last week), Thorne and Carleton, Smith and Fuller, Filson and Errol, George C. Davis, Jules Keller, Silvern and Emrie, Ferris Trio, Carleton and Terre, Mr. and Mrs. Lawrence Manning, Jessie Millar, Rudd Brothers, Schuyler Sisters, Mattie Nichols, Americus Comedy Four, D'Alma's trained monkeys, and the biograph.——The Palace has the Imperial Burlesquers, including Jones, Grant and Jones, John E. Cain, Whitelaw and Stewart, and others.——Robie's Knickerbockers are at the Lyceum, with Alf. Grant, Bert and Sophie Leslie, Armstrong Brothers, Wright Sisters, La Moyne Brothers, and Cissy Grant.——The City Sports at the Howard Athenaeum present Millie and Hart, Lewell Brothers, Fannie Lewis, Alice Leslie, and the Ballerys, while Artie Hall leads the house olio, which includes Frencelli and Lewis, McIntyre and Rider, Terry and Lambert, the Dwyers, Eddie Pinard, Marlow Mitchell, Powers and Hyde, Forrester and Floyd, Lulu Thies, and Travis and Chester.——At Austin and Stone's the principal performers are the Brunett Family, Crawford and Hildare, Peggy Edgar, Golden Gate Quartet, Ducrow and Kelly, Nellie Watson, Carlossa and Brodaldi, Dave Ballantine, Millie Desmonda, and Williams and Melburn.

JAY BENTON.

WASHINGTON, D. C.—The New Grand presents week 3: Lydia Yeamans Titus, assisted by Frederick J. Titus, Haines and Pettingill, "Bonner," De Veaux and De Veaux, Seymour and Dupree, Dick and Alice McAvoy, and the Sutcliffe Family. Ching Ling Foo returns week 12.——The Lyceum's attraction is Scribner's Gay Morning Glories. The co. includes Webb and Hassen, Harry Walters, Dryden and Leslie, Bessie Taylor, Black and Franks, and Grant and Grant. Irwin's Burlesquers 12.——Manager Eugene Wellington presents at the Bijou for the current week The Six Sennettas, McNish and Albro, the Musical Ravens, Wood Sisters, Lottie Fremont, Ermani, King and Gray, Georgie Mack and the Bijou Stock co.

JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): The bill Feb. 28 was excellent, and business continued very large. In Paradise presented by Minnie Seligman and co., was elaborately staged and well played. Her recitation of "The Absent Minded Beggar" was most pleasing. Other successes were scored by little Winona Winter, who was assisted by her father, Banks Winter, in an artistic singing and dancing turn; Arnold Grazier and La Petite Hazel, T. Thorne and Carleton, and Tom Brown, a colored comedian. Other acts by D'Alma's dogs and monkeys, Smith and Fuller, Jules Keller, Jessie Millar, Tennis Trio, Carleton and Terre, Franklin Sisters Lehman, Stanley and Lehman, and biograph were all good March 5-10; Joseph Hart and Carrie DeMar, Albert L. Guille, Conroy and McDonald, John E. Camp, DeHaven and Male, Smith and Cook, biograph, Anderson, Appleton and Allen, Bell Trio, Anderson's Novelty Quintette, Roemheld Sisters, John W. West, and Javelle.——Olympic (Spitz and Nathanson, managers): Phil Sheridan's new City Sports enjoyed a good week here Feb. 26-3. Co. included Crissie Sheridan, Gertie Collins, Alice Leslie, Carr and McLeod, Phil Mills, and Billy Hart. Fanny Lewis, Brothers Lowell, the Ballerys, and Mlle. Arcofidi. Big Sensation 5-10.——Westminster (George H. Batcheller, manager): A very good bill was given by the Knickerbocker Burlesquers week Feb. 26. The olio presented the three Wrights, Brothers LaMoyne, Rosalie, Armstrong Brothers, Bert and Sophie Leslie, and Alf. Grant. Rose Hill English Folly co. week 5.

HOWARD C. RIPLEY.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; P. F. Nash, resident manager): Week Feb. 26 the co. was stronger than usual, and the attendance exceeded the capacity. Dempsey, Mitchell and co. won laughs with their sketch, A Man of Chance. The Hawaiian Quenos were not present, on account of illness, and Williamson and Stone were substituted. Dorothy Neville appeared in a specialty. As it Happens, which made a hit. Marsh and Tartella, Lacy and O'Brien, Amann and Hartley, and Howe and Edwards complete the bill.——Gaiety (Agnes Barry, manager): Crane Brothers' Grasshopper Burlesquers 22-24 include the Sparons, Agnes Miles, McCale and Carew, Hastings and Wright, and Demming Sisters. In the afterpiece Haughty Anthony, Bebe Reel is seen in her Sapho dance. Clark Brothers' Royal Burlesquers 26-28 is the third clean burlesque show of the season, and they give an up to date performance. Co. includes Castellat and Hall, Emma Weston, Crellter and Starr, La Vane and Lamb, Escamillo Brothers, Tenley and Simons, Mignat Family, and Charles H. Falke. The Victoria Burlesquers return 1-3 in a travesty on Sapho.

CHARLES N. PHELPS.

CLEVELAND O.—The Star had Sam Devere's Own co. as the attraction week Feb. 26, with Lafayette as an added feature, his second week. He was the star of the bill. The olio included Sam Devere, the Arabs, Walker Sisters, O'Brien and Buckley, the four Western Sisters, Newsboys' Quintet, and the cinegraph. Hopkins' Trans-Oceanics 5-10.——The Empire Theatre is still liberally patronized by the best people in town. Ching Ling Foo and co. were held over for another week. Others on the bill were George Fuller Golden, Herbert and Willing, Ed. Latell, Josephine Sabel, Eckert and Berg, Favor and Sinclair, and the biograph, with a lot of new pictures. The bill for week 5 will be composed of Hungarian Boys' Band, George W. Day, Houdini, Le Roy and Clayton, Fox and Allen, Mlle. Emmy's trained dogs, Lillie Western, and the Nelson Sisters.——Item: Marshall P. Wilder and Max Heinrich appeared at the entertainment given Feb. 28 by the Ohio Hardware Association.

WILLIAM CRASTON.

BUFFALO, N. Y.—Shea's had its usual big week 26-3 with Vernona Jarbeau as the headliner. Lewis and Ryan, Cressy and Dayne, O'Brien and Havel, Charles E. Sweet, Blocksom and Burns, Lynch and Jewell, Sophie Burnham, and Houdini made hits. George Fuller Golden, and Clifford and Huth 5-10.——The Jeffries-Sharkey pictures were given at the Court Street Feb. 26-3 to good business. Ben Harney Trio, Maude Nugent, Mason Mitchell and Earle and Shephard, also appeared. Irwin's Burlesquers 5-10.——Wonderland had the usual programme. Business satisfactory.——Item: George Gracie, manager of Nate Fenton's Concert Hall, and Lizzie Stewart, a vaudeville performer, are to be married here next week.

RENNOLD WOLF.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Feb. 26-3 Fiechtl's Quartette, Mamie Hasweck Norris, May Dawson, Fresto and Warda, Lillian Sheldon, Bessie Raymond, Hart and Hart, Wanda, and Dan and Stella Jarrett to good houses——Olympic (Frank Balsecki, manager): Fair business Feb. 26-3 with Lulu De Mar and Blanche Ward, St. Ormond and Lambert, Amy Cameron, Polly O'Neill, Perry Sisters, Bob Carroll, Lillie Gardner, Alberta, Frank Swain, Hattie Morrison, Dave Harrington, and Charles Ellsworth.——Tivoli (John Straka, proprietor): Fair business Feb. 26-3 with Lottie Holmes, Thomas P. Gleason and band.

COLGRAVE.

TORONTO, CAN.—Shea's (M. Shea, manager): Week Feb. 26 the bill included Joseph Adelmann, Charles T. Aldrich, Fox and Allen, Zeno, Carl and Zeno, Le Roy and Clayton, Virginia Nielson, Elizabeth Murray, La Belle Carmen, and the De Forests.——Bijou (M. S. Robinson, manager): Al. Reeves' co. week Feb. 26 drew large and well pleased audiences. Al. Reeves, Ines Mecusker, Thatcher and Reid, Richmond and Clements, Welch Brothers and Dixie, and Van Osten were acceptable. Future bookings undecided.——Empire (A. McConnaughy, manager): The stock co. drew the usual patronage.

J. V. McAREE.

SAN FRANCISCO, CAL.—Kathryn Osterman was the star attraction at the Orpheum week Feb. 18-24. She and her sketch, The Editor, were well received. Monroe and Mack, Harris and Fields, De Witt and Burns, Romalo Brothers, Deets and Don, and Cushman, Holcombe and Curtis made up the excellent bill. Frank's Trio, Trovollo, The Pasquarta, and Pauline Moran Feb. 25. Rushing business.

FRED S. MYRTLE.

JERSEY CITY, N. J.—The Broadway Burlesquers played the Bon Ton Feb. 26-3 to good business. Co. includes McAvoy and May, Emma Carus, Joe Fields, and Gilbert and Goldie. Gotthold's Celebrities 5-10. Dainty Duchess 12-17.——Item: Vaudevillians were much in evidence during the week at club entertainments.

WALTER C. SMITH.

BALTIMORE, MD.—The Auditorium Music Hall has Harry W. Williams' Own co. which includes Ezra Kendall, Waterbury Brothers and Tenny, Three Poloa, Grapewin and Chance, the Wilson Family, Bonita, O'Brien Trio, and McCabe, Sabine and Vera, Reilly and Wood's co. 12.——Kernan's Monumental Theatre has the Rentz-Santley co. City Sports 12.

HAROLD RUTLEDGE.

MILWAUKEE, WIS.—Crowded houses greeted Fred Irwin's Burlesquers at the Star week Feb. 25. Kolb and Dill, Marie Beauregard, Three Merrills, Mitchell Sisters, Todd-Judge Family, Edith Harvey, and Kitty Irwin made hits. Grass Widows 4-10.

CLAUDE L. N. NORRIE.

PITTSBURG, PA.—Miaco's City Club Burlesquers are at the Academy Feb. 26-3. Crimmins, Gore and Bixley made a hit in a new act. Vanity Fair 5.

L. W. MENDENHALL.

SYRACUSE, N. Y.—Dunfee (J. and D. Dunfee, lessees: George A. Edes, manager): The policy at this house will change together with lessees (the former lessee being A. A. Graff) on March 5, when a stock burlesque co. will make its appearance, including Flore Van Schaack, Geraldine Fonda, Carrie Gilbert, May Taylor, Hoyt and Neff, Wilbur Held, George Murphy, and a good chorus, with W. Granville Baker as stage director. There will be a change of burlesques and specialty people each week. The opening burlesque will be The Seven Wishes, with Fields and Fields, Bijou Russell, Glenroy Brothers, Flore Van Schaack, and Hoyt and Neff in the olio.——Grand Opera House (Lee Shubert, manager): Week ending 3 a good bill was made up of Mr. and Mrs. Mark Murphy, the Musical Kleists, McMahon and King, Dave Noulin, the Two Geyers, Pierce and Egbert, Zimmer, Leo Carle, Sisters De Graff, and the kinodrome, which drew well.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Excellent houses greeted the uniformly good bill Feb. 18-24. Hassan Ben Ali's Arabs, Mlle. Emmy's terriers, Elinore Sisters, Lillie Western, James H. Cullen, Hodges and Launchmere, Hanson and Nelson, and Clark and Gandy, were in the bill. Hyde's Comedians Feb. 25-2 included Helene Mora, Dunn and Jerome, James and Bonnie Thornton, Galetti's monkeys, Al Leech and his Blossoms, and Fortuni Brothers. The three Sisters Bonay, who were unable to appear on account of sickness, were replaced by Milton, Silver and Ada Sparks. Manager Hyde will probably send Helene Mora to Europe at the close of this season, to fill a long engagement.

DETROIT, MICH.—There is much that is excellent at Wonderland week Feb. 26. Henry Howard, Stella Batchardt, the Ylisma Sisters, Kitty Mitchell, who is very artistic; Charles Kenna in a first-class monologue; Francesca, Redding, and co. in Her Friend from Texas, and Kelly and Mason make up a good bill.——At the Capital Square Robinson's Burlesquers opened under unfortunate auspices. The co. played in London, Ont., Feb. 26, and the theatre where they performed was burned down, and all their costumes went up in smoke. However, they are producing some light opera with good effect. Manager Robinson was formerly of Detroit and had an interest in the old Wonderland.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week Feb. 26: Smith and Chester, La Petite Marie, Conway Morrissey, Bell Emerson, Buckley and Bents, Nelson's Animated Views, the Lorenzes, and Mlle. Delmore. This week's bill would do credit to the best New York vaudeville houses, and Mr. Barton deserves great credit. Business big.——Bijou (Abb. Smith, proprietor): Week Feb. 26: Farce, Peach Blossoms; olio, Mary Golden-Willard, West Sisters, Zetta Reed, Etta Kimball, May Raymond, Daisy and Mabel Williams, Bella and Lillian Thompson, and Lou Fullman. Well pleased audiences. Business very good.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): A topliner bill and standing room in demand week Feb. 19-25. The Smedley Sketch Club made good in their clever little comedy; Frank Coffin's sweet tenor was heard to great advantage; Miss Carroll, a Los Angeles girl, made her debut and proved to be a phenomenon in the whistling line. Mr. and Mrs. Perkins Fisher made a big hit and plenty of fun in Ezra Kendal's The Half Way House. Bruett and Reviere, the Holloways, the Sohlkes and their little coons, and the colored comedian Mitchell made hits. Tourists due 28. Papinta, Fannie Fields, Deets and Don, and Monroe and Mack.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Business big week Feb. 26-3. The olio included the Simpsons, Trask and Gladden, Deaves, Louise Gunning, Mr. and Mrs. Tony Farrell, Lew Hawkins, Muly Ambark's Arabs. Week 5-10 Mr. and Mrs. Mark Murphy, Howard's dogs and ponies, Whitney Brothers, Dean and Jose, Kittie Mitchell, Mr. and Mrs. Stuart Darrow, and Caroline Ward.——Empire (H. C. Jacobs, manager): The Little Egypt Burlesquers to good business week Feb. 26-3. Al. Reeves 5-7.

NEWARK, N. J.—The Knickerbockers had large houses at Waldmann's Feb. 19-24. The co. is practically the same as when seen here earlier in the season. Alf. Grant, Rosalie, and the Wright Sisters are among those in the co. Harry Williams' Own co. 26-3. Week 26: Harry W. Williams co., with Ezra Kendall, as a special feature. Miles and Netram, Grapewin and Chance, Boulta, Three Poloa, Waterbury Brothers and Tenny, McCabe, Sabine and Mlle. Vera, and O'Brien Trio, all were heartily received. Dainty Duchess co. 5-10.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): Fine bill Feb. 19-24 drew packed houses. Francis J. Bryan, the Kidridges, the McMahons, Mr. and Mrs. Harry Dudworth, Saville Sisters, Hennings Trio, Deaves' automatons, Ensign McPherson, and Mr. and Mrs. Tooley pleased. Week 26: Mr. and Mrs. Joseph J. Dowling and co., Bachelor Club, James P. Rouse and Marguerite Ferguson, the De Grasa, Billy and Madrid Jackson, Harry Burgoyne, Klein and Clifton, Edwin Boyle, and Maud Amber.

CINCINNATI, O.—The American Burlesquers were at People's Feb. 25-3. Sherman and Ralston, Spencer Brothers, Mildred Murray, the Monroe Sisters, George H. Diamond, and Watson and Dupre are in the co. Miaco's City Club 12.——The Moulfere Sisters headed the bill at the Columbia the same week. Billy Rice and Frillinan, Lawrence and Harrington, Hayes and Randy, Martin's dogs, the biograph, Jessie Courboul, Julian Rose, and the Leonards were also here.

INDIANAPOLIS, IND.—Empire: Miaco's Jolly Grass Widows week of Feb. 19. Mlle. Dika and Dave Halpin are scoring hits, while the balance are not above the average. Tammany Tigers Feb. 26-28. A Social Maid 1-3.——Park: Hopkins' Transoceanic Stars opened auspiciously Feb. 26 for three nights. The Morello Troupe, A. O. Duncan, Busman and Adelle, Marsella's birds, Falke and Semon, Wills and Loretto, and the Three Guitanos are in the co.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Rose Hill English Folly co. Feb. 26-3 to crowded houses. The following appeared to advantage: Etta Victoria, Berry and Hughes, Sullivan and Weber, Miles and Raymond, Willard and Raymonn, and Swan and Bambard. Weber's Parisian Widows 5-10.——Item: The Bijou employes are making preparations for their annual ball in April. It promises to excel all previous efforts.

WEST SUPERIOR, WIS.—Gem W. S. (Campbell, proprietor; Clarence Leonard, manager): Week Feb. 19-25: Sheldon, De Orr, Dawson, Hart and Hart, Castle Sisters, Maybelle Woods, Zanfrella and Ashley, Mackin and Pierce, Jack Welch, and Bert Daily. Mackin and Pierce, Zanfretta and

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PHILADELPHIA PRESS OPINIONS.

Philadelphia "Telegraph": When Sienkiewicz wrote "Quo Vadis" he set dramatic adapters a task which might well give the boldest of them pause. The wealth of incident, the gorgeous coloring of the tragedy, the religious sentiment brought into contrast with the dying paganism of a luxurious despotism, offer opportunities which it is almost beyond the capacity of the stage to reproduce with any fidelity to the original story. Chas. W. Chase, the adapter of the play produced at the Park, has been successful in the main. The sentiment of the play is reverent, although it will ever be questionable if subjects held as the holiest in the world by Christians can be spoken of on the stage and acted without a certain shock to the feelings. To see an actor stagger across the scene with a cross upon his shoulder recalls too vividly that fearful journey through the streets of Jerusalem. Nevertheless the moral tone of such a play as "Quo Vadis" is elevating, and the great audience which filed out of the theatre last evening took with it no memories which it needed to be ashamed of. It will undoubtedly find a large following. The scenic accessories are all new and fresh and are the equal of any save the most pretentious theatrical productions.

Philadelphia "Public Ledger": Nothing could be in stronger and stranger contrast than the heartless cruelty of the Emperor Nero and the saintly Christians as they existed in the actual past, in the alluring story of the novelist and in the dramatization of the latter as given at the Park last night. It is possible, of course, to compress in a brief play but a fraction of the novelist's elaborate work, yet Mr. Chase has succeeded in preserving the spirit of the famous original and has selected with discrimination its most striking passages.

Philadelphia "Press": "Quo Vadis," a dramatization of Sienkiewicz's famous romance, was revealed to the playgoers of this city at the Park last evening. The play appeals strongly in setting forth a graphic picture of the debauchery and licentiousness of the period when the Roman Empire was at its height under Nero. The dramatist, Chas. W. Chase, has followed as closely as possible the succession of incidents in the book, bringing out vividly the desperate struggles of the Christians against the despot and his court. The scenery is striking. The flight of the Emperor was an interesting stage spectacle with a graphic picture of the burning of Rome as an appropriate background. The burning of the Christians was an impressive spectacle and stirred the audience to the highest enthusiasm. It was undoubtedly a popular success with the large audience that crowded all parts of the Park last evening. No expense has been spared in staging and costuming the play suitably; it is really a stage spectacle worth seeing. The singing of the Christians and the prayer and benediction of the Apostle Peter were solemn and effective moments and much original music adds to the success of the play.

Philadelphia "Times": A dramatization of the famous Polish novel, "Quo Vadis," by Chas. W. Chase, was produced last evening at the Park, before an audience that almost uncomfortably crowded the theatre in all parts. In his adaptation the playwright has shown good judgment in selecting the most striking episodes of the story.

Philadelphia "Enquirer": A delightful dramatic performance. No discredit to the author as "Quo Vadis" was last night presented. It must be seen to be enjoyed.

A FEW OTHERS (WE HAVE MILES OF THEM).

Nashua (N. H.) "Telegraph": Can a sermon be preached, or, if you please, acted, from the stage? After witnessing last evening's performance of "Quo Vadis" one must in truth unhesitatingly answer "Yes." No one could have attended this remarkable play without having been benefited and uplifted by it. So reverently acted and so skillfully handled was it that the recital of the Lord's Prayer by the aged Apostle Peter could have brought no offence to those who hold religion as dear and sacred.

Portsmouth (N. H.) "Times": It is a production once seen never to be forgotten, a play in which the audience live the scenes with the actors, and everything else is forgotten in the keen interest felt. During the repeating of the Lord's Prayer nothing could exceed the devotional stillness, which was intense.

Quebec (Can.) "Telegraph": One of the most dramatic and interesting productions ever witnessed here—an instructive and gorgeous production.

Montreal (Can.) "Gazette": Her Majesty's Theatre has a strong attraction this week in "Quo Vadis." It is a religious play commanding respect and attention, which was demonstrated last night by the great interest taken.

Quebec (Can.) "Chronicle": Mr. Chas. W. Chase, who has staged the story, adheres carefully to the lines laid down by the author and has given the public a vivid picture of the times of Nero. It is such an unusual style of performance that it is certain to attract high attention from all sources and besides it affords excellent instruction and thoughtfulness to ages long past, bringing back to mind scenes which will doubtless tend to soften and cultivate the intellect.

Reading (Pa.) "Telegram": There were only six vacant seats in the Academy. The adaptation of "Quo Vadis" has been cleverly accomplished. The company is strong, the scenic effects elaborate. The production is a good one.

A FEW OPINIONS OF MANAGERS (WE HAVE HUNDREDS EQUALLY AS GOOD).

CONNELLSVILLE, PA.—"Mr. Benedict's 'Quo Vadis' is one of the best attractions I have played in my house, either this or any other season. It suits both Church and Theatre, is thoroughly moral, and will be enjoyed by all."
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PORTSMOUTH, N. H.—"No production this season has given more general satisfaction than this beautiful presentation of 'Quo Vadis.' The company is one of the strongest, and every detail is given as claimed." F. W. HARTFORD, Mgr.

SENECA FALLS, N. Y.—"'Quo Vadis,' as dramatized by Chas. W. Chase, is the best production I have ever seen. I saw Mr. Whitney's production in Chicago, and must compliment Mr. Benedict on the superiority of his scenery, costumes and acting." FRANK H. STOWELL, Mgr.

NASHUA, N. H.—"A wonderful play. The large house enjoyed the splendid scenic effects and excellent acting. There was not a poor one in the whole cast." A. H. DAVIS, Mgr.

BERWICK, PA.—"Played to S. R. O. It is the talk of the town. All pronounce it the finest performance ever produced here." F. R. KITCHEN, Mgr.

PENN YAN, N. Y.—"The scenery, costumes and acting are all that can be desired; everybody pleased. Shall be glad to play a return date." E. M. GROOT, Mgr.

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WILLIAMSPORT, PA.—"Company and scenery all right; the verdict of my patrons was a good show."
GEO. H. BUBT, Mgr.

NANTICOKE, PA.—"Press and clergy speak very highly of it. It is a beautiful story, well staged, elegantly costumed, and an able company." FRANK DEVERE, Mgr.

MOUNT MORRIS, N. Y.—"I cannot say enough about it. It was like light from another world. We can all read the Bible, but when we see facts so reverently acted, they are reflected upon one's brain in such a way as never to be forgotten. Among the audience were a Catholic priest, Episcopal, Methodist and Presbyterian ministers, and all were unanimous in its praise. You must return next season."
NORMAN A. SEYMOUR, Mgr.

MONTREAL, CAN.—"I take pleasure in recommending Chas. W. Chase's dramatization of 'Quo Vadis.' It is played in a distinctly reverential manner, free from rant and expurgated to a degree where it must meet favor and approval from the most scrupulous." FRANK MURPHY,
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The above statement is positively correct.
(Signed) J. BARD WORRELL,
Mgr. Park Theatre.

A LETTER FROM MANAGER WORRELL.

PHILADELPHIA, March 3rd, 1900.
Aiden Benedict, Esq.,
Manager Quo Vadis.

Dear Sir:—The altogether too brief engagement of your Company presenting for the first time at this Theatre Mr. Chas. W. Chase's dramatization of Sienkiewicz's immortal work, Quo Vadis, was eminently successful both from a financial and artistic standpoint. The consensus of opinion as reflected in the Press and public judgment was that the production was highly meritorious, the scenes and incidents fully realizing all the possibilities of the book. A religious atmosphere is constantly in evidence and constitutes the ground plan, and the moral lesson which it teaches and the heroic sacrifices of the Christians in defense of their Faith are beautifully portrayed in your version by a very competent Company, who seemed to profoundly impress the spectators. The scenery and costumes were in good taste and in keeping with tradition, the action speedy and at all times interesting, and the finale to every act strong and animated, compelling curtain calls at the end of each. In a word it was a glorious triumph and noble presentation of an immortal masterpiece. The receipts at popular prices show the responsive spirit of the public, which after all is the only infallible test of success.

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J. BARD WORRELL, Mgr.,
Park Theatre, Philadelphia, Pa.

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